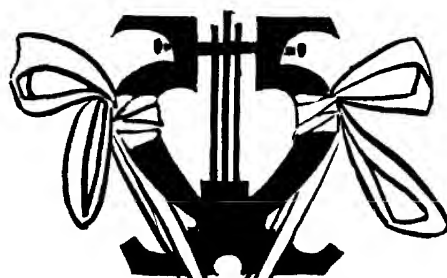


THE AMUSEMENT PRODUCING COMPANY, INC. PRESENTS
DIRECTION OF
(JOHN P. SLOCUM)

THE GAY MUSICIAN

A COMIC OPERA



MUSIC BY
JULIAN EDWARDS

BOOK AND LYRICS BY
EDWARD STEDLE & CHAS. J. CAMPBELL

M. WITMARK & SONS
NEW YORK CHICAGO LONDON PARIS

251811

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BOOK & LYRICS BY

CHAS. J. CAMPBELL

AND

EDWARD SIEDLE

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JULIAN EDWARDS.

VOCAL SCORE, Pn. \$2.00 net.
" 6/- "



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The Gay Musician

A NEW COMIC OPERA IN TWO ACTS

Presented by

THE AMUSEMENT PRODUCING CO., Inc.,

Direction JOHN P. SLOCUM.

Produced under the personal Direction of the Composer.

Book and Lyrics by Messrs. SIEDLE & CAMPBELL.

Music by JULIAN EDWARDS.

CAST OF CHARACTERS.

Eugene Dubois, an ambitious young composer	Walter Percival
Mr. Samuel Lyons, Manager of the Novelty Theatre, N.Y.	Edward Martindell
The Hon. Clarence Beresford	Chas. Wellesley
Capt. George Fish, Retired Sea Captain	Joseph C. Miron
A. Corker, Retired Wine Merchant	Chas. Campbell
Hank Hickory, Policemen of the Village	L. R. Lefferson
Harry Woods	F. W. Faber
Walter Baker	Eugene Herbert
John Smith	Thos. B. McCormick
Tom Murray	A. L. Whitman
Maude Granville, Prima Donna of the Novelty Theatre, N.Y.	Amelia Stone
Marie Dubois, wife of Eugene	Sophie Brandt
Matilda Yager, his Mother-in-Law	Martha George
Hilda Brandon, Soubrette of the Novelty Theatre, N.Y.	Olga Von Hatzfeld
Kitty Connor, Servant of Marie	Dolly Eads
Suzanne, French Maid in service of Maud	Grace Macartie
Delia, Servant of Maude	Katherine Howland
Dorothy	Florence Lindley
Helen Knowles	Francesca Le Clair
Olie Weber	Gabrielle Bacot
Lilly Sherwood	Jean Erickson

Modistes, Milliners, Shop Girls, Messengers,
Servants, Delivery Drivers, Footmen, Florists, etc., etc.

SYNOPSIS OF SCENES.

Act I—The Home of Eugene Dubois, Bensonhurst.

Act II—Hall in the Home of Maude Granville, New York City.

Musical Director Signor A. D. Novellis

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OPENING NUMBER.

No 1. We Won't Do A Thing To His Opera.

Lyric by
CHAS. J. CAMPBELL.Music by
JULIAN EDWARDS.

Allegretto.

Piano. *ff*

δ

δ

p

Curtain.

p

mf

cresc.

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p *cresc.*

f

HANK: Swings Piano into position.

How's that?

ff

6

Trys his voice.

Haw! Haw! Haw! Haw! I'm

ff

KITTY.

just a lit-tle hoarse. A lit-tle horse? More — like a donk-ey, Hank! You

She dusts the piano.
bray! and look, all fin-ger-marks!

Your dirt - y

HANK. Taking Kitty's face in his hands.

paws of course!

Andante.

Now! where's that kiss _____ for help - ing you?

Allegretto.
KITTY.

Oh! _____ Go a - way! Go a - way! _____

Enter the men of the Glee Club.

ff

CHORUS. TENOR and BASS. *unis.*

Here we are and all in a bunch! Like old Brown's cows in
 clo - ver, Where — is your mas - ter, Kate, And how is Mrs Du -

KATE.

Both of 'em ner - vous as kit - tens, An - xious to get it
 bois? —

o - ver.

Ner - vous a - bout our sing - ing! Wait till we start! Oh

ff

joy! oh, oh, oh, oh, oh, oh, We

p

CHORUS.

TENOR. *cresc.*

BASS.

won't do a thing to his op - 'ra, eh? We'll pol- ish it off in the

mf

Glee Club way! Not half a tone off And a half a beat slow, Well!

f *rit.* *rit.* *a tempo.*

we should e - ja - cu - late, Oh, dear, no! We hit a fast clip in the

ff *rit.* *rit.* *mp a tempo.*

Mix - ville club, There is - nt a voice You could call a scrub! We could

go on the stage, Make a three time hit! If we

got a chance with a so - lo bit.

SOPRANO.
Enter Girls.

ALTO.

Are we late? we're

Are we late? we're

KATE.

You might a took it eas - y.

all out of breath!

Oh dear! it's so un -

SOPRANO.

la - dy - like, To run and puff and blow_

ALTO.

TENOR and BASS.

unis.

Puff and blow? That's

*p**cresc.*

na - tu - ral!

Ex - cuse it,

You are so breez - y,

cresc.

And girls when start - ing, us - ual - ly puff be - fore they go.

SOPRANO and ALTO.

Love - ly weath - er!

is - n't it, boys?

A tri - fle sun - ny!

TENOR and BASS.

Oh, great!

I

It all de -

like the sha - dy spots some - times don't you?

pend!

There's a moon to - night

*p**cresc.*

Why so did I! that's

And I thought

fun - ny! Ha, ha, ha, ha, ha, ha, ha, ha,

ha!

Ha, ha, ha, ha, ha, ha, ha, ha,

rit.

rit.

The musical score is written for a voice and piano. The voice part consists of four lines of music. The first line has the lyrics "Why so did I! that's". The second line has the lyrics "And I thought". The third line has the lyrics "fun - ny! Ha, ha, ha, ha, ha, ha, ha, ha,". The fourth line has the lyrics "ha!". The piano part consists of four lines of music. The first line has a forte dynamic marking "f". The second line has a triplet marking "3". The third line has a triplet marking "3". The fourth line has a triplet marking "3". The piano part also includes a "rit." (ritardando) marking in the fourth line.

a tempo.

We won't do a thing to his op - 'ra, eh? We'll

ha!

mf a tempo.

pol - ish it off in the Glee Club way! Not half a tone off, And a

ff rit. half a beat slow, Well! *rit.* we should e - ja - cu - late, *rit.* Oh, dear, no! We

rit. *rit.*

a tempo.

hit a fast clip in the Mix - ville club, There is - n't a voice you could

mp a tempo.

call a scrub! We could go on the stage, make a three time hit, If we

got a chance with a so - lo bit.

DANCE.

Con Spirito.

A piano score for a piece titled "Con Spirito." The score is written for piano (ff) and consists of five systems of music. Each system has a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 6/8. The first system begins with a forte (ff) dynamic marking. The music features a mix of chords and moving lines, with some measures containing slurs and accents. The second system includes a measure with a long, sustained chord in the treble. The third system continues the melodic and harmonic development. The fourth system shows a change in the bass line. The fifth system concludes the piece with a final chord and a double bar line.

No 2. Hail! To The Queen Of Beauty.

Lyric by
CHAS. J. CAMPBELL.

Music by
JULIAN EDWARDS.

Vivace.

Marie plays Piano while Eugene directs the Chorus.

Piano. *ff*

The musical score is divided into three systems. The first system shows the piano accompaniment for the first 8 measures, marked 'Piano.' and 'ff'. The second system continues the piano accompaniment for the next 8 measures. The third system introduces the chorus, with two vocal parts (soprano and alto) and piano accompaniment. The lyrics for the chorus are: 'Then Hail! to the Queen of Beau - ty!'. The piano accompaniment for the chorus is marked with a 'V' (Vivace) and continues for 8 measures.

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EUGENE.

No, no, no, no! Don't grind it! now—

Then Hail! to the

Then Hail! to the

p *ff*

Queen of Beau-ty! Fair as a lil-y she—

Queen of Beau-ty! Fair as a lil-y she—

p *ff*

Gin - ger! Snap! on ev - 'ry hail! Sing—

Then

Then

ff

This system contains a vocal line and piano accompaniment. The vocal line has five measures with lyrics: "Gin - ger! Snap! on ev - 'ry hail! Sing—". The piano accompaniment consists of two staves. The first staff has four measures of rests followed by a half note G4. The second staff has four measures of rests followed by a half note G4. The piano accompaniment ends with a fortissimo (*ff*) chord in the final measure.

Rit - ard - an - do!

Hail! to the Queen of Beau - ty! Fair as a

Hail! to the Queen of Beau - ty! Fair as a

This system contains a vocal line and piano accompaniment. The vocal line has five measures with lyrics: "Rit - ard - an - do! Hail! to the Queen of Beau - ty! Fair as a". The piano accompaniment consists of two staves. The first staff has four measures of rests followed by a half note G4. The second staff has four measures of rests followed by a half note G4. The piano accompaniment ends with a fortissimo (*ff*) chord in the final measure.

Rall-en - tan - do!

lil - y, she From fin - ger tips to

lil - y, she From fin - ger tips to

Oh,

ros - y lips, A mod - el of pu - ri - tee.

ros - y lips, A mod - el of pu - ri - tee.

give it more life and vim! ——— It's dead, and

p

flat, and stale, ——— Once more! Once more! Come on! ———

cresc.

CHORUS.

Then hail! to the bride in her youth-ful tide, And hail! to the

Then hail! to the bride in her youth-ful tide, And hail! to the

ff

words she'll say That tear - ful trem - bling trip - let

words she'll say That tear - ful trem - bling trip - let

EUGENE. Pleadingly.

Please, sing with more ex - pres - sion

Let it flow! Press on the

tips! and lips! _____ And pu - ri - tee, just

so, _____ Don't drag that trem - bling

trip - let _____

CHORUS.

Ha, ha, ha, ha, ha, ha!

Ha, ha, ha, ha!

f

What are you laugh-ing at?

p

SOLO SOPRANO.

It

The trem - bling trip - let, that seems hard.

p

is - n't fun - ny! not a bit! Hit it

for - te! then re - tard; Once more! Once more! Come on!

CHORUS.

Tem - po ru -

Then hail! to the Queen of beau - ty!

Then hail! to the Queen of beau - ty!

The musical score for the chorus consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It begins with a whole rest, followed by a half note G4, and then a whole note A4. The second staff is a vocal line with a treble clef and a key signature of one sharp (F#). It begins with a whole rest, followed by a half note G4, and then a whole note A4. The third staff is a vocal line with a treble clef and a key signature of one sharp (F#). It begins with a whole rest, followed by a half note G4, and then a whole note A4. The fourth staff is a piano accompaniment line with a bass clef and a key signature of one sharp (F#). It begins with a whole rest, followed by a half note G4, and then a whole note A4.

ba - to! Now, ben mar - ca - to!

Fair as a lil - y she From fin - ger

Fair as a lil - y she From fin - ger

The musical score for the second system consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It begins with a whole rest, followed by a half note G4, and then a whole note A4. The second staff is a vocal line with a treble clef and a key signature of one sharp (F#). It begins with a whole rest, followed by a half note G4, and then a whole note A4. The third staff is a vocal line with a treble clef and a key signature of one sharp (F#). It begins with a whole rest, followed by a half note G4, and then a whole note A4. The fourth staff is a piano accompaniment line with a bass clef and a key signature of one sharp (F#). It begins with a whole rest, followed by a half note G4, and then a whole note A4.

For - tel

tips, to_ ros - y lips, A_ mod - el of pu - ri -

tips, to_ ros - y lips, A_ mod - el of pu - ri -

The first system of the musical score is in D major (two sharps). It features a vocal melody on a single staff and a piano accompaniment on a grand staff. The vocal line begins with a whole rest, followed by the lyrics "For - tel". The piano accompaniment consists of a treble and bass staff. The treble staff has a melody with eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The lyrics "tips, to_ ros - y lips, A_ mod - el of pu - ri -" are written under the vocal staff.

Rall-en - tan - do un po - col

tee_ Then hail! to the bride in her youth - ful

tee_ Then hail! to the bride in her youth - ful

The second system of the musical score continues in D major. It features a vocal melody on a single staff and a piano accompaniment on a grand staff. The vocal line begins with a whole rest, followed by the lyrics "Rall-en - tan - do un po - col". The piano accompaniment consists of a treble and bass staff. The treble staff has a melody with eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The lyrics "tee_ Then hail! to the bride in her youth - ful" are written under the vocal staff.

Now then sing this "con
 tide, and hail to the words she'll say, — That
 tide, and hail to the words she'll say, — That

un poco rit.
 fuo - co!"

tear - ful, trem - bling trip - let, Love! hon - or! and o -
 tear - ful, trem - bling trip - let, Love! hon - or! and o -

un poco rit.

a tempo.

La, la, la, la, la, la, ————— La, la, la, la, la,

bey! Hon - or love and o - bey.

bey! Hon - or love and o - bey.

p a tempo. *f*

Meno mosso.

la, ————— If you sing it like

Hon - or love and o - bey. —————

Hon - or love and o - bey. —————

ff *rit.* *p*

that, it will do; We'll pass it and take the next cue.

Moderato.

p

Stac-ca-to! Vi-bra-to!

pp

CHORUS.

Love - light! love - light! beam - ing in your eyes, — Your lips

Love - light! love - light! beam - ing in your eyes, — Your lips

pp

Le - ga - to! Pia - no, then re - tard!

dear lips, breath - ing bliss - ful sighs, Your heart,

dear lips, breath - ing bliss - ful sighs, Your heart,

The first system of the musical score is in D major (two sharps). It consists of a vocal line and a piano accompaniment. The vocal line has two parts: a soprano part and an alto/tenor part. The piano accompaniment has a right hand and a left hand. The lyrics are: "Le - ga - to! Pia - no, then re - tard!" for the vocal line, and "dear lips, breath - ing bliss - ful sighs, Your heart," for the piano parts.

Fu - ga - to! Pun - ta - to!

sweet - heart, beat - ing fast to mine; — Thy love!

sweet - heart, beat - ing fast to mine; — Thy love!

The second system of the musical score continues the vocal and piano parts. The lyrics are: "Fu - ga - to! Pun - ta - to!" for the vocal line, and "sweet - heart, beat - ing fast to mine; — Thy love!" for the piano parts. The piano part features a prominent melody in the right hand and a supporting bass line in the left hand.

allarg.

This is not so hard. Now then, *cresc.* en - do! Dim-in - u - en - do!

cresc.

my love! best di - vine! best di - vine! dear - est best di -

my love! best di - vine! best di - vine! dear - est best di -

cresc.

allarg. f

Vivace.

Bra - vo!

ff.

vine! best, di - vine! —

vine! best, di - vine! —

Vivace.

accel.

No 3. The Lovelight Beaming From Your Eyes.

(Lovelight.)

Lyric by
CHAS. J. CAMPBELL.

Music by
JULIAN EDWARDS.

Andante.

Piano.

The piano introduction is in 3/4 time, marked 'Andante'. It features a melody in the right hand and a supporting bass line in the left hand. The melody begins with a half note G4, followed by a quarter note A4, and then a half note Bb4. The bass line consists of a series of eighth notes: G3, A3, Bb3, C4, D4, Eb4, F4, and G4. The piece concludes with a 'rit.' (ritardando) marking.

Tempo di Valse - Lento.

The piano introduction is in 3/4 time, marked 'Tempo di Valse - Lento'. It features a melody in the right hand and a supporting bass line in the left hand. The melody begins with a half note G4, followed by a quarter note A4, and then a half note Bb4. The bass line consists of a series of eighth notes: G3, A3, Bb3, C4, D4, Eb4, F4, and G4. The piece concludes with a 'rit.' (ritardando) marking.

EUGENE.

Love! when I wake at morn and see the sun, I think of

The vocal melody is in 3/4 time, marked 'EUGENE.'. It begins with a half note G4, followed by a quarter note A4, and then a half note Bb4. The melody continues with a series of eighth notes: C4, D4, Eb4, F4, G4, A4, Bb4, and C5. The piece concludes with a half note G4.

thee! I think of thee! Dear! in the twi - light soft, when

The vocal melody is in 3/4 time, marked 'EUGENE.'. It begins with a half note G4, followed by a quarter note A4, and then a half note Bb4. The melody continues with a series of eighth notes: C4, D4, Eb4, F4, G4, A4, Bb4, and C5. The piece concludes with a half note G4.

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day is done, I think of thee! of thee!

un poco piu.

Sweet! when the Moon's a - sleep and all is still

rit. p.

un poco rit. *un poco piu.*

In dark-est night, Thy spir - it gent - ly

colla voce.

rit.

leads me on un - til I find the light.

rit.

pp

Love - light! love - light! Beam - ing from your eyes_____

pp

cresc.

Your lips! dear lips! Breath - ing bliss - ful sighs;_____

Sweet heart! your heart, Beat - ing fast__ to

rit.

mine;_____ Thy love! My love! Dear - est, best, di -

rit.

a tempo.

vine!

Tho' love may change and you, some-time, for - get, I'd cling to

thee, I'd cling to thee; Tho' we in aft - er years as

stran - gers meet, I'd cling to thee, to thee.

un poco piu. *un poco rit.*

Tho' hope were dead and gone, I'd cling to thee — No time could

rit. *p*

un poco piu. *rit.*

blight Fond mem - o - ries of love and faith and you! and gold - en

rit.

pp

light. Love - light! Love - light! Beam - ing from your

pp

cresc.

eyes, — Your lips! dear lips! Breath-ing bliss - ful

MARIE.

Ah! Sweet heart! your heart, Beat - ing fast_ to
sighs: Sweet heart! your heart, Beat - ing fast_ to

mine. Thy love! my love!
mine. Thy love! my love!

cresc.

rit.
dear - est, best, di - vine.
dear - est, best, di - vine.

rit. decresc. pp

That's How I Get Treated.

No 4.

Lyric by
CHAS. J. CAMPBELL.Music by
JULIAN EDWARDS.

Allegretto.

Piano.

When I sailed for the

shore of the In-dies, I swore To you I'd be true, If I

lived till I died; And that's no eas-y job for a

salt wa-ter slob, 'Cos nice lit-tle mer-maids will drift a-long-

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side. They've hoaxed me and coaxed me and tipped me a

flip-per, But nev-er a one touched the lips of your

skip-per; Says I, "By one wom-an a-lone, they'll be

dolce.

f meno mosso.

greet-ed." Now! here I come back, And that's how I get treat-ed!

f

Tempo primo.

I got wrecked on a

mp

reef, and was ate up with grief, When sav - a - ges ate ev - 'ry

one of my crew; They were hun - gry for me, But the

Queen, don't you see, Cast eyes on my beau - ty, but I thought o'

you. For five years she kept me on that Is - land of

cor - al, Till she died o' grief be-cause I was so

mor - al; I swam sev - en miles, — When a "Sail" my eyes

dolce.

greet-ed, Now! here I come back, And that's how I get treat-ed!

f *meno mosso.*

Tempo primo.

I've been strand-ed on

mp

shoals, Where the 'fin-i-tive Soles Flopped 'round with the Lob-sters, the

Sharks and the Whales; But I'll swear 'til I'm blue, I thought on-ly of

you, When I turned a deaf ear to their glit-ter-ing tails. I've

laughed at the gales, as I. bat - tled the bil - lows, When

think - ing of you, tucked up snug in your pil - lows And dream - ing of

dolce.

me, — I was that much con - ceit - ed; Now! here I come back, and

f *meno mosso.*

that's how I get treat - ed.

f

No 5.

My Soldier Boy.

Lyric by
CHAS. J. CAMPBELL.

Music by
JULIAN EDWARDS.

Allegro. Marie plays the piano, Eugene conducts.

Piano. *ff* *f*

CHORUS.

Hail to the Queen of Beau-ty, To you we bend the knee For we

Hail to the Queen of Beau-ty, To you we bend the knee For we

know this day, You have an-swered "Nay," To a lov-er of high de-gree;—

know this day, You have an-swered "Nay," To a lov-er of high de-gree;—

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Hail! to the maid who is not a-fraid, her fa-ther to de-fy, For the

Hail! to the maid who is not a-fraid, her fa-ther to de-fy, For the

MAUDE. *rit.*

If you knew him you'd know why.

sake of some one dear-er.

sake of some one dear-er.

p *ff*

Moderato.

Some one! knows I am sigh-ing for him,

pp

With love I'm dy-ing for him, Fa-ther de-fy-ing for him Some one who is

cresc.

cresc. *un poco rit.* *p a tempo.*

fond and true And oh, it sets my heart a flut-ter; My thoughts

un poco rit.

all seem to flow to him, My se-crets all go to him, I

tell all I know to him, The ver - y truth, be - cause, for - sooth, My

love for him is ut - ter, My— love for him is ut - ter. And

best of all my lov - er is a sol - dier boy!

CHORUS.

A sol - dier boy. A

A sol - dier boy.

A

ff

Full six feet tall with - out his boots; My sol - dier boy.

sol - dier boy. Her

Her

sol - dier boy.

p *ff*

And best of

sol - dier boy. Her sol - dier boy.

sol - dier boy.

Her sol - dier boy.

f

3

3

Detailed description: This is a musical score for a song. It features a vocal line and a piano accompaniment. The key signature has one sharp (F#). The vocal line includes lyrics such as 'Full six feet tall with - out his boots; My sol - dier boy.' and 'And best of sol - dier boy. Her sol - dier boy.' The piano part includes dynamic markings like *p* (piano) and *ff* (fortissimo), and features triplet figures in the bass line. The score is arranged in systems, with vocal staves and piano staves grouped together.

Allegro brillante.

all, _____ there's noth-ing small, _____ A - bout a

mf

dash - ing sol - dier boy! _____ If six feet

CHORUS.

A sol - dier boy!

A sol - dier boy!

tall _____ with - out his boots, _____ A hand-some,

p

slash - ing, sol - dier boy! _____

A sol - dier

A sol - dier

The first system of the musical score is in G major (one sharp). It consists of a vocal line and a piano accompaniment. The vocal line begins with a half note 'slash' followed by a quarter note 'ing', then a half note 'sol' followed by a quarter note 'dier', and ends with a half note 'boy!' followed by a long horizontal line. The piano accompaniment is in treble and bass clefs. The right hand has a whole rest in the first two measures, followed by a quarter note G in the third measure. The left hand has a whole rest in the first two measures, followed by a quarter note G in the third measure. The piano part continues with a series of chords and moving lines in the subsequent measures.

_____ In fight - ing times, _____ A man to fear! _____

boy!

boy!

p

The second system continues the musical score. The vocal line starts with a long horizontal line, followed by the lyrics 'In fight - ing times,' and another long horizontal line, then 'A man to fear!' followed by a final long horizontal line. The piano accompaniment continues with a series of chords and moving lines. The piano part is marked with a piano (*p*) dynamic. The system concludes with a final chord in the piano part.

— In love and peace, a dar - ling

pp
Tum ti ti tum ti ti tum ti ti tum ti ti

pp
Tum ti ti tum ti ti tum ti ti tum ti ti

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). It begins with a rest, followed by the lyrics "In love and peace, a dar - ling". The piano accompaniment is in treble and bass clefs, also with a key signature of one sharp. It features a melody in the right hand and a bass line in the left hand. The melody is marked with a piano (*pp*) dynamic. The lyrics "Tum ti ti tum ti ti tum ti ti tum ti ti" are written below the piano melody.

dear! — A prop - er sort of man, 'tis clear;—

tum A dar - ling dear!

tum A dar - ling dear!

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp. It begins with the lyrics "dear! — A prop - er sort of man, 'tis clear;—". The piano accompaniment is in treble and bass clefs, also with a key signature of one sharp. It features a melody in the right hand and a bass line in the left hand. The lyrics "tum A dar - ling dear!" are written below the piano melody.

senza rit.

A slash - ing, dash - ing, sol - dier boy! _____

A sol - dier boy!

A sol - dier boy!

ff

Moderato.

p

Some one woo's en - er - get - i - cal - ly!

p

Wins me, mag-net - i - cal - ly! Pleads most pa-thet - i - cal - ly! How could I my

cresc.

un poco rit. *p a tempo.*

ny, when I am yearn-ing for ca-ress-es? If he

un poco rit.

real - ly re - quires me, Not on - ly de - sires me, but

al - so in - spires me! What choice have I, but to re - ly on

just what he pro - fess - es? On just what he pro - fess - es? For

p

best of all my lov - er is a sol - dier boy!

CHORUS.

A sol - dier boy. A

A sol - dier boy.

A

ff

Full six feet tall with - out his boots, my sol - dier boy!

sol - dier boy.

Her

Her

sol - dier boy.

p

ff

And best of

sol - dier boy! Her sol - dier boy!

sol - dier boy!

Her sol - dier boy!

f

mf

all, _____ there's noth - ing small _____ A - bout a

Detailed description: This musical score is for page 57 of a song. It features four systems of music. The first system has a vocal line with the lyrics 'And best of' and a piano accompaniment. The second system has three vocal lines with the lyrics 'sol - dier boy! Her sol - dier boy!', 'sol - dier boy!', and 'Her sol - dier boy!'. The piano accompaniment includes a forte (*f*) section with triplets. The third system has a vocal line with the lyrics 'all, _____ there's noth - ing small _____ A - bout a' and a piano accompaniment marked mezzo-forte (*mf*). The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

dash - ing, sol - dier boy! If six feet

CHORUS.

A sol - dier boy!

A sol - dier boy!

tall with - out his boots, A hand - some

p

slash - ing, sol - dier boy! In fight - ing

CHORUS.

A sol - dier boy!

A sol - dier boy!

p

times _____ A man to fear _____ In love and

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). It begins with a long note, followed by a series of eighth and sixteenth notes. The piano accompaniment is in G major, with the right hand playing a series of eighth notes and the left hand playing a steady eighth-note bass line.

peace, a dar - - ling dear! _____

Rum ti ti tum ti ti tum ti ti tum ti ti tum, A dar - ling

Rum ti ti tum ti ti tum ti ti tum ti ti tum, A dar - ling

CHORUS.

The second system of music continues the vocal line and piano accompaniment. The vocal line includes the lyrics "peace, a dar - - ling dear!". The piano accompaniment continues with the same rhythmic pattern. Below this, a chorus section is introduced, marked "CHORUS.". It features two vocal parts (soprano and alto) and piano accompaniment. The lyrics for the chorus are "Rum ti ti tum ti ti tum ti ti tum, A dar - ling". The piano accompaniment for the chorus is in G major, with the right hand playing a series of eighth notes and the left hand playing a steady eighth-note bass line.

— A prop - er sort of man 'tis clear — A slash - ing

dear!

dear!

dash - ing, sol - dier boy, — Ah! —

f And best of all —

f And best of all —

ff

— there's noth- ing small — A - bout a dash - ing

— there's noth- ing small — A - bout a dash - ing

Ah — Ah —

sol - dier boy! — If six feet tall —

sol - dier boy! — If six feet tall —

p

Detailed description: This is a musical score for page 61. It features a vocal line at the top and a piano accompaniment below. The key signature is one sharp (F#). The vocal line has two staves, with lyrics written below the notes. The piano accompaniment has two staves. The score is divided into four measures. The first measure has a vocal line starting with a whole note, followed by a half note, and then a quarter note. The piano accompaniment starts with a half note, followed by a quarter note, and then a half note. The second measure has a vocal line with a half note, followed by a quarter note, and then a half note. The piano accompaniment starts with a half note, followed by a quarter note, and then a half note. The third measure has a vocal line with a half note, followed by a quarter note, and then a half note. The piano accompaniment starts with a half note, followed by a quarter note, and then a half note. The fourth measure has a vocal line with a half note, followed by a quarter note, and then a half note. The piano accompaniment starts with a half note, followed by a quarter note, and then a half note. The lyrics are: "— there's noth- ing small — A - bout a dash - ing" and "— there's noth- ing small — A - bout a dash - ing". There are also vocal lines with "Ah" and piano lines with "sol - dier boy! — If six feet tall —". The piano part ends with a dynamic marking of *p*.

Ah Ah
 — with-out his boots, — A hand-some slash-ing, sol-dier
 — with-out his boots, — A hand-some slash-ing, sol-dier
 Ah
 boy — In fight-ing times — A man to
 boy — In fight-ing times — A man to
p

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clear;— A slash - ing, dash - ing, sol - dier

A slash - ing, dash - ing, sol - dier

A slash - ing, dash - ing, sol - dier

rit.

ff rit.

boy!—

boy!—

boy!—

p

ff

Entrance.

No 5b.

Music by
JULIAN EDWARDS.

Allegretto.

Piano.

First system of musical notation for Piano, measures 1-3. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The first measure is marked *p* (piano) and the third measure is marked *f* (forte).

Enter Maude, Hilda, Mr. Lyons, Clarence over the bridge, followed by the Glee-

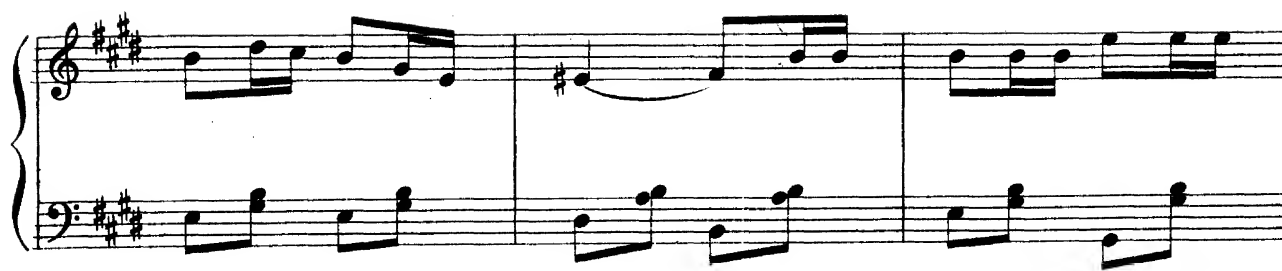
Second system of musical notation for Glee, measures 4-6. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4.

Club.

Third system of musical notation for Club, measures 7-9. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The second measure is marked *p* (piano).

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The Box Office Tells The Story.

Nº 6.

Lyric by
CHAS. J. CAMPBELL.

Music by
JULIAN EDWARDS.

Tempo di Valse.

Piano. *ff* *pp*

You see the first
What gov - erns the

night of a play, The Press A - gent de -
"Land of the Free" Where the wise ones are

clares it "a knock - - out" You may call it "a
rich and con - tent - - ed. 'Tis a large dol - lar

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go" the first night-ers say so, With a sat - is - fied
sign. All of - fi - cials in line Rec-o - gnise it when -

air, as they flock out; For the auth - or of
ev - er pre - sent - ed. There's a box of - fice

course, it means fame; And the act - ors all
near to each place That is run for our

share in the glo - ry, But the man - a - gers "Phiz" shows how
"Na - tion - al Glo - ry." Ask a fav - or and see what the

great the hit is When the box of- fice tells the sto - - ry.
an- swer will be? It's the box of- fice tells the sto - - ry.

REFRAIN.

Watch for the dol - lars, and gath - er the "Tin" Both - er the

fame and the glo - - ry; And they all make a play where the

mon - ey comes in; It's the Box of- fice tells the sto - -

ry.

CHORUS.

f Watch for the dol - lars, and gath - er the "Tin,"

f Watch for the dol - lars, and gath - er the "Tin,"

ff

There's a beau - ti - ful

Both - er the fame and the glo - - ry.

Both - er the fame and the glo - - ry.

play, where the mon - ey comes in. It's the box of - fice tells the

It's the box of - fice tells the

It's the box of - fice tells the

The first system of the musical score consists of vocal and piano parts. The vocal part is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are "play, where the mon - ey comes in. It's the box of - fice tells the". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. The piano part features a series of chords and single notes, with a prominent bass line in the left hand.

sto - - ry. *D.S.*

sto - - ry. *D.S.*

sto - - ry. *D.S.*

The second system of the musical score continues the vocal and piano parts. The vocal part is written in a single staff with a treble clef and a key signature of one flat. The lyrics are "sto - - ry. *D.S.*". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. The piano part features a series of chords and single notes, with a prominent bass line in the left hand. The system concludes with a double bar line.

No 7.

That Melody.

QUARTET.

Lyric by
CHAS J. CAMPBELL.Music by
JULIAN EDWARDS.

Andante.

Piano.

pp

pp

Love - light! love - light,

Eugene (Spoken) My heart
was full of it. Maude Sits on bench Marie and Mrs. Yager appear at the two
upper windows.

Love - light! love - light, Beam - ing from your

sempre pp

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MAUDE.
eyes. — Your lips! dear lips!

MARIE.
No, but I can hear what she is now

Mrs YAGER.
Did you hear what he just said it?

EUGENE.
Love-light, love-light, Beam - ing from your

Breath - ing bliss - ful sighs, —

sing - ing, Words he said in-spired by

For them me they'll soon be pay - ing you wait, I will make the feath - ers

eyes, — from — your

Your heart, sweet - heart! Beat - ing fast — to
 me. Spok-en to her they are
 fly. Just watch out for those lips.
 eyes. Your lips! dear lips! Your lips! Breath-ing bliss - ful

mine; — Thy love! My love!
 lies — Trait-or he told me his love
 Oh he can talk ver - y fine. He's a nice hus-band, I
 sighs. — Thy — love! My — love!

Allegretto ma non troppo.

dear - est, best, di - vine! That mel - o - dy of ten - der tho'ts, Sings

was all mine!

think he's fine!

best, di - vine!

Allegretto ma non troppo.

mf

MAUDE.

in my heart for - ev - er.

MARIE.

I nev - er saw such braz - en flirt - ing,

MARIE.

EUGENE.

in my life, no nev - er! Oh! hap - py heart that sings of love_ I

MAUDE.

hope_ For some dear strang - er: Not strange, tho'

dear, per-haps

Mrs YAGER.

Ve bet - ter h'raus mit her_ dere's dan - ger! dere's

MAUDE. *leggiero.*
 The coun-try air and sol - i - tude, Would seem to be con -

MARIE.
 The schem-ing, lit-tle dev - il! I can't help but be a -

Mrs YAGER.
 dan-ger! The schem-ing, lit-tle dev - il! I can't help but be a -

EUGENE.
 The coun - try air and sol - i - tude, Would seem to be con -

du - cive, To in - ter-change of con - fi-dence And sym - pa - thy, ef -

bu - sive, She does-n't want his op - e - ra With - out him - self, in -

bu - sive, She does-n't want his op - e - ra With - out him - self, in -

du - cive, To in - ter-change of con - fi-dence And sym - pa - thy, ef -

fu - sive, Yet here we sit like sim - ple-tons And sigh, to while a -

clu - sive, And if he does - n't see it, He's as blind as bats in

clu - sive, And if he does - n't see it, He's as blind as bats in

fu - sive, Yet here we sit like sim - ple-tons And sigh, to while a -

The first system of the musical score consists of a vocal melody and piano accompaniment. The key signature is D major (two sharps). The vocal line is written in a single staff with lyrics underneath. The piano accompaniment is written in two staves (treble and bass clef). The melody is characterized by a mix of eighth and sixteenth notes, with some rests. The piano part features chords and moving lines in both hands, with a forte (f) dynamic marking in the bass line.

way time, Then dream of mis-chief in the night, We let slip by_ in the

day-time, But I know what she's aft - er, And there's going to_ be a

day-time, But I know what she's aft - er, And there's going to be a

way time, Then dream of mis-chief in the night, We let slip by in the

The second system continues the musical score. It follows the same format as the first, with a vocal melody and piano accompaniment. The lyrics continue across four lines of music. The piano accompaniment maintains its rhythmic and harmonic support for the vocal line, with the same key signature and dynamic markings.

day time. Oh, would I had a mag - ic lute, To grant me all my

gay time.

gay time.

day time.

MARIE.

wish - es; She's off - er - ing her lips to him! Ye Gods! and lit - tle

fish - es!

EUGENE. Glancing at Marie.

I'd wish for all my love could wish, For her a - lone de -

MAUDE.

Sweet boy!

MARIE.

Oh, dont! Oh,

Mrs YAGER.

I vish mit her he dit it, vonce!

EUGENE.

sire it.

The coun-try air and
 don't! The schem-ing, lit-tle
 By chinks! I fire it! The schem-ing, lit-tle
 The coun-try air and

sol - i - tude, Would seem to be con - du - cive, To in - ter-change of
 dev - il! I can't help but be a - bu - sive, She does - n't want his
 dev-il! I can't help but be a - bu - sive, She does - n't want his
 sol - i - tude, Would seem to be con - du - cive, To in - ter-change of

con - fi-dence And sym - pa - thy, ef - fu - sive, Yet here we sit like

op - e - ra With - out him - self in - clu - sive, And if he does - n't

op - e - ra With - out him - self in - clu - sive, And if he does - n't

con - fi-dence And sym - pa - thy, ef - fu - sive, Yet here we sit like

f

sim-ple-tons And sigh, to while a way time, Then dream of mis-chief

see it, He's as blind as bats in day time, But I know what she's

see it, He's as blind as bats in day time, But I know what she's

sim-ple-tons And sigh, to while a way time, Then dream of mis-chief

in the night, We let slip by in the day time. We let slip by in the
aft - er, And there's going to be a gay time. And there's going to be a
aft - er, And there's going to be a gay time. And there's going to be a
in the night, We let slip by in the day time. We let slip by in the

Mrs Yager lets flower pot fall (Spoken) "Oh, dear,
how very careless of me!"

day time, in the day ti
gay time, Yes, a gay ti
gay time, Yes, a gay ti
day time, in the day ti

Marie and Mrs. Yager disappear from windows.

Marie and Mrs. Yager disappear from windows.

At Last I Hold You.

Nº 8.

OCTETTE.

Lyric by
CHAS. J. CAMPBELL.

Music by
JULIAN EDWARDS.

Valse lento.

Piano. *ff*

The piano introduction is in 3/4 time, key of D major. It begins with a treble clef staff containing a whole rest. The right hand of the piano part starts with a series of chords: D major, E major, F# major, and G major, each held for a full measure. The left hand provides a steady accompaniment with eighth notes. The piece concludes with a final D major chord in both hands.

EUGENE.

At last I hold you in my arms— my— own,

The vocal melody for Eugene is in 3/4 time, key of D major. It begins with a quarter rest, followed by a quarter note D, an eighth note E, a quarter note F#, and a quarter note G. The melody continues with a half note A, a quarter note B, and a quarter note C. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

MAUDE.

Your lips meet mine and give one kiss for kiss. My love this is no

The vocal melody for Maude is in 3/4 time, key of D major. It begins with a quarter note D, an eighth note E, a quarter note F#, and a quarter note G. The melody continues with a half note A, a quarter note B, and a quarter note C. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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dream, I'm yours a lone. Or else don't make me, let me

die like this.
LYONS.

From the box of - fice view — it ap - pears to

me, The lov - ers have too much dig - ni - ty. At

Allegretto.

last I hold you in my arms, my own — your

lips Come on your lips it's bus - 'ness this. Well—

MAUDE.

there, and there, go on, an - oth - er one. Not— a

chance in fu - ture I'll ev - er miss, Not a chance I'll miss. That's the i -

CLARENCE.

dea,— Not at all a miss, But don't you think Wil - liam would do it like

rit.

Molto moderato.

this. At last I hold you in my arms my own. Your lips meet

HILDA.

mine and give me kiss for kiss. My love this is no dream I'm

CAPTAIN.

yours a-lone or else don't make me! let me die like this. Haul in the

slack o' the jibs, old pals, The sail-or's way is the way with girls. At

Allegretto.

last I hold you in my arms, I hold you in my arms my own, Your

lips meet mine, give kiss for kiss, I'm yours my love, I'm

EUGENE. MAUDE.

your a-lone. That is the scene two lov-ers meet. A mu-tual in-spi-

HILDA. CLARENCE. LYONS.

ra-tion. Oh, joy, Oh rap-ture, That's all right. A bul-ly sit-u-

MAUDE.



When pre - par - ing for em - brac - es, Stand a - part a-bout three

MARIE.



When pre - par - ing for em - brac - es, Stand a - part a-bout three

HILDA.



When pre - par - ing for em - brac - es, Stand a - part a-bout three

Mrs YAGER.



When pre - par - ing for em - brac - es, Stand a - part a-bout three

EUGENE.



When pre - par - ing for em - brac - es, Stand a - part a-bout three

CLARENCE.



When pre - par - ing for em - brac - es, Stand a - part a-bout three

LYONS.



a - tion. When pre - par - ing for em - brac - es, Stand a - part a-bout three

CAPTAIN.



When pre - par - ing for em - brac - es, Stand a - part a-bout three



The musical score consists of eight vocal staves and a piano accompaniment. Each vocal staff begins with a treble clef and a key signature of two sharps (F# and C#). The melody is written in a simple, stepwise fashion. The lyrics are: "pac - es, Then raise your arms-step for - ward, Cling to - geth - er close like". The piano accompaniment is located at the bottom of the page, featuring a grand staff with a treble and bass clef, and a key signature of two sharps. It provides harmonic support for the vocal lines.

pac - es, Then raise your arms-step for - ward, Cling to - geth - er close like

pac - es, Then raise your arms-step for - ward, Cling to - geth - er close like

pac - es, Then raise your arms-step for - ward, Cling to - geth - er close like

pac - es, Then raise your arms-step for - ward, Cling to - geth - er close like

pac - es, Then raise your arms-step for - ward, Cling to - geth - er close like

pac - es, Then raise your arms-step for - ward, Cling to - geth - er close like

pac - es, Then raise your arms-step for - ward, Cling to - geth - er close like

pac - es, Then raise your arms-step for - ward, Cling to - geth - er close like

this. Purse your lips for oc - cu - la - tion, Pause in fond an - ti - ci -

this. Purse your lips for oc - cu - la - tion, Pause in fond an - ti - ci -

this. Purse your lips for oc - cu - la - tion, Pause in fond an - ti - ci -

this. Purse your lips for oc - cu - la - tion, Pause in fond an - ti - ci -

this. Purse your lips for oc - cu - la - tion, Pause in fond an - ti - ci -

this. Purse your lips for oc - cu - la - tion, Pause in fond an - ti - ci -

this. Purse your lips for oc - cu - la - tion, Pause in fond an - ti - ci -

this. Purse your lips for oc - cu - la - tion, Pause in fond an - ti - ci -

pa-tion, Then bring them in - to con-tact, make a sound And that's a

pa-tion, Then bring them in - to con-tact, make a sound And that's a

pa-tion, Then bring them in - to con-tact, make a sound And that's a

pa-tion, Then bring them in - to con-tact, make a sound And that's a

pa-tion, Then bring them in - to con-tact, make a sound And that's a

pa-tion, Then bring them in - to con-tact, make a sound And that's a

pa-tion, Then bring them in - to con-tact, make a sound And that's a

pa-tion, Then bring them in - to con-tact, make a sound And that's a

lunga pausa.

Allegretto.

kiss. Long be - fore you have cut your first tooth Or have
 kiss. Long be - fore you have cut your first tooth Or have
 kiss. Long be - fore you have cut your first tooth Or have
 kiss. Long be - fore you have cut your first tooth Or have
 kiss. Long be - fore you have cut your first tooth Or have
 kiss. Long be - fore you have cut your first tooth Or have
 kiss. Long be - fore you have cut your first tooth Or have
 kiss. Long be - fore you have cut your first tooth Or have

Allegretto.

ff *mf*

[illegible]

one's You love best and con - tin - ue the prac-tise in youth. 'Til you

one's You love best and con - tin - ue the prac-tise in youth. 'Til you

one's You love best and con - tin - ue the prac-tise in youth. 'Til you

one's You love best and con - tin - ue the prac-tise in youth. 'Til you

one's You love best and con - tin - ue the prac-tise in youth. 'Til you

one's You love best and con - tin - ue the prac-tise in youth. 'Til you

one's You love best and con - tin - ue the prac-tise in youth. 'Til you

one's You love best and con - tin - ue the prac-tise in youth. 'Til you

The musical score consists of eight vocal staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are repeated on each staff. The piano accompaniment is located at the bottom, featuring a grand staff with a treble and bass clef, a key signature of one sharp, and a common time signature. The piano part includes chords and single notes, with some measures containing rests.

grow up and get a bit wise, Then the kiss-es are min-gled with

grow up and get a bit wise, Then the kiss-es are min-gled with

grow up and get a bit wise, Then the kiss-es are min-gled with

grow up and get a bit wise, Then the kiss-es are min-gled with

grow up and get a bit wise, Then the kiss-es are min-gled with

grow up and get a bit wise, Then the kiss-es are min-gled with

grow up and get a bit wise, Then the kiss-es are min-gled with

grow up and get a bit wise, Then the kiss-es are min-gled with

The musical score consists of eight vocal staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are repeated on each staff. The piano accompaniment is located at the bottom, featuring a grand staff with a treble and bass clef, a key signature of one sharp, and a common time signature. The piano part includes chords and single notes, with some measures containing rests.

p

sighs. When you learn that it's wrong, Still you keep right a - long, For a

p

sighs. When you learn that it's wrong, Still you keep right a - long, For a

p

sighs. When you learn that it's wrong, Still you keep right a - long, For a

p

sighs. When you learn that it's wrong, Still you keep right a - long, For a

p

sighs. When you learn that it's wrong, Still you keep right a - long, For a

p

sighs. When you learn that it's wrong, Still you keep right a - long, For a

p

sighs. When you learn that it's wrong, Still you keep right a - long, For a

p

sighs. When you learn that it's wrong, Still you keep right a - long, For a

Un poco meno.

hab - it, when set, sel - dom dies. And the lips that im - press you as

hab - it, when set, sel - dom dies.

hab - it, when set, sel - dom dies.

hab - it, when set, sel - dom dies.

hab - it, when set, sel - dom dies.

hab - it, when set, sel - dom dies.

hab - it, when set, sel - dom dies.

hab - it, when set, sel - dom dies.

f *p*

MAUDE.
"nice."

EUGENE.
Have a way that your own lips en - tice.

CLARENCE.
As "nice" To re -

LYONS.
As "nice" en - tice

CAPTAIN.
As "nice" en - tice

HILDA.
Which they do on the spot, with no spe - ci-fied num - ber pre -

CLARENCE.
spond like a shot.

MAUDE.
Pre - cise.

MARIE.
Pre - cise. From a

HILDA.
cise.

Mrs YAGER.

EUGENE.
Pre - cise. to waste

CLARENCE.
Pre - cise. to waste

LYONS.
Yet there's ma - ny a kiss goes to waste.

CAPTAIN.
to waste

lack of good judge-ment or taste.

When a man is to slow,

or taste.

or taste.

or taste.

or taste.

or taste. Or a

Mrs YAGER.

When a man is too

CAPTAIN.

girl does - n't show By a hint that she might be em - braced.

p

MARIE.

When a man is too slow.

Mrs. YAGER.

slow.

LYONS.

Or a girl does - n't

CAPTAIN.

Or a girl does - n't show.

MAUDE.

By a hint that she

MARIE.

By a hint that she

HILDA.

When a man is too slow. By a hint that she

Mrs YAGER.

By a hint that she

EUGENE.

By a hint that she

CLARENCE.

When a girl does-n't show. By a hint that she

LYONS.

show. By a hint that she

CAPTAIN.

By a hint that she

cresc.

might be embraced. Long be -

might be embraced. Long be -

might be embraced. Long be -

might be embraced. Long be -

might be embraced. Long be -

might be embraced. Long be -

might be embraced. Long be -

might be embraced. Long be -

ff *mf*

fore you have cut your first tooth Or have learned the first les - sons in

fore you have cut your first tooth Or have learned the first les - sons in

fore you have cut your first tooth Or have learned the first les - sons in

fore you have cut your first tooth Or have learned the first les - sons in

fore you have cut your first tooth Or have learned the first les - sons in

fore you have cut your first tooth Or have learned the first les - sons in

fore you have cut your first tooth Or have learned the first les - sons in

fore you have cut your first tooth Or have learned the first les - sons in

fore you have cut your first tooth Or have learned the first les - sons in

p
truth You are kissed and ca-ressed by the one's You love best and con -

p
truth You are kissed and ca-ressed by the one's You love best and con -

p
truth You are kissed and ca-ressed by the one's You love best and con -

p
truth You are kissed and ca-ressed by the one's You love best and con -

p
truth You are kissed and ca-ressed by the one's You love best and con -

p
truth You are kissed and ca-ressed by the one's You love best and con -

p
truth You are kissed and ca-ressed by the one's You love best and con -

p
truth You are kissed and ca-ressed by the one's You love best and con -

p
truth You are kissed and ca-ressed by the one's You love best and con -

tin - ue the prac-tise in youth, 'Til you grow up and get a bit

tin - ue the prac-tise in youth, 'Til you grow up and get a bit

tin - ue the prac-tise in youth, 'Til you grow up and get a bit

tin - ue the prac-tise in youth, 'Til you grow up and get a bit

tin - ue the prac-tise in youth, 'Til you grow up and get a bit

tin - ue the prac-tise in youth, 'Til you grow up and get a bit

tin - ue the prac-tise in youth, 'Til you grow up and get a bit

tin - ue the prac-tise in youth, 'Til you grow up and get a bit

The musical score consists of eight vocal staves and a piano accompaniment. Each vocal staff begins with a treble clef and a key signature of one sharp (F#). The lyrics are repeated on each staff. The piano accompaniment at the bottom features a right hand with chords and a left hand with a simple bass line.

wise. Then the kiss - es are min - gled with sighs. When you

wise. Then the kiss - es are min - gled with sighs. When you

wise. Then the kiss - es are min - gled with sighs. When you

wise. Then the kiss - es are min - gled with sighs. When you

wise. Then the kiss - es are min - gled with sighs. When you

wise. Then the kiss - es are min - gled with sighs. When you

wise. Then the kiss - es are min - gled with sighs. When you

wise. Then the kiss - es are min - gled with sighs. When you

wise. Then the kiss - es are min - gled with sighs. When you

wise. Then the kiss - es are min - gled with sighs. When you

learn that it's wrong, Still you keep right a-long. For a hab - it, when set, sel - dom

learn that it's wrong, Still you keep right a-long. For a hab - it, when set, sel - dom

learn that it's wrong, Still you keep right a-long. For a hab - it, when set, sel - dom

learn that it's wrong, Still you keep right a-long. For a hab - it, when set, sel - dom

learn that it's wrong, Still you keep right a-long. For a hab - it, when set, sel - dom

learn that it's wrong, Still you keep right a-long. For a hab - it, when set, sel - dom

learn that it's wrong, Still you keep right a-long. For a hab - it, when set, sel - dom

learn that it's wrong, Still you keep right a-long. For a hab - it, when set, sel - dom

The musical score consists of eight vocal staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are repeated on each staff. The piano accompaniment is located at the bottom, featuring a grand staff with a treble and bass clef, a key signature of one sharp, and a 2/4 time signature. The piano part includes chords and single notes.

The image shows a musical score for a song. It consists of eight vocal staves, each with a treble clef and a key signature of one sharp (F#). The lyrics for each staff are: "dies. When you learn _____ that it's wrong, — still you keep _____ right a -". The melody is a simple, repetitive line. The piano accompaniment is located at the bottom of the page, featuring a grand staff with a treble and bass clef. The piano part includes chords and arpeggiated figures that complement the vocal melody.

dies. When you learn _____ that it's wrong, — still you keep _____ right a -

dies. When you learn _____ that it's wrong, — still you keep _____ right a -

dies. When you learn _____ that it's wrong, — still you keep _____ right a -

dies. When you learn _____ that it's wrong, — still you keep _____ right a -

dies. When you learn _____ that it's wrong, — still you keep _____ right a -

dies. When you learn _____ that it's wrong, — still you keep _____ right a -

dies. When you learn _____ that it's wrong, — still you keep _____ right a -

dies. When you learn _____ that it's wrong, — still you keep _____ right a -

allarg. *a tempo.*

long, Tho' we know— it is wrong, tho' it's wrong still we keep right a - long.

long, Tho' we know— it is wrong, tho' it's wrong still we keep right a - long.

long, Tho' we know— it is wrong, tho' it's wrong still we keep right a - long.

long, Tho' we know— it is wrong, tho' it's wrong still we keep right a - long.

long, Tho' we know— it is wrong, tho' it's wrong still we keep right a - long.

long, Tho' we know— it is wrong, tho' it's wrong still we keep right a - long.

long, Tho' we know— it is wrong, tho' it's wrong still we keep right a - long.

ff *allarg.* *a tempo.*



Daintily And Lightly.

Nº 9.

Song with Chorus.

Lyric by
CHAS. J. CAMPBELL.Music by
JULIAN EDWARDS.

Tempo di Gavotte.

LYONS.

Right foot first, so, dain - ti - ly and

Piano.

f *p*

light - ly; Lit - tle steps, it's ver - y sim - ple, just like play. — Point the

toe and sway the bod - y, slight - ly; Now, a turn and tilt the head, this

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way. 'Tis eas - y as can be, come try it once with me, First curt-sey al - to -

geth - er; one - two - three.

GIRLS. *f*

Right foot first, so dain - ti - ly and

cresc. *f*

light - ly, Lit - tle steps, how ver - y sim - ple, just like play;— This way,

cresc.

that way ev-er gay and spright-ly; Ver-y ver-y eas-y when you know the

p *rit.*

Tempo di Valse.

Good, good, now, in the waltz We must

a tempo.

way.

Tempo di Valse.

f a tempo. *mf*

glide, glide, g'ide, Float! float,

f *pp*

light as a boat On a swift, smooth tide._____

cresc.

Best of all dan-ces when some-bod-y's eyes On meet-ing your

f

glan-ces, are an-swered with sighs; Oh, best of all danc-es, when

some-bod-y's eyes, on meet-ing your glan-ces are an-swered with

sighs.

GIRLS.

While you turn, turn, turn to the mel-o-dy sweet,

sweet, sweet. Time, time, fly - ing and

flit - ting, too fleet, fleet, fleet;

Love may for - sake us and sweet - hearts be false; Oth - ers will

take us and waltz, ——— waltz. — Love may for - sake us and

LYONS.

Oth - ers will take us and waltz, waltz, waltz.

sweet - hearts be false. Oth - ers will take us and waltz, waltz, waltz.

Molto Vivace.

LYONS.

Now! breez - y! la - dies, trip, trip,

ff

trip it, Light - ly skip, skip, skip it! Then a lit - tle, trick - y

kick - ee, kick - ee.
GIRLS.

That's eas - y we can trip, trip,

trip it, Watch us skip, skip, skip it, With a trick - y, lit - tle kick.



(DIALOGUE.)



4358
No. 10.

Lyric by
CHAS. J. CAMPBELL.

The Saucy Sparrow.

Music by
JULIAN EDWARDS.

Allegretto non troppo.

Piano. *p* *pp*

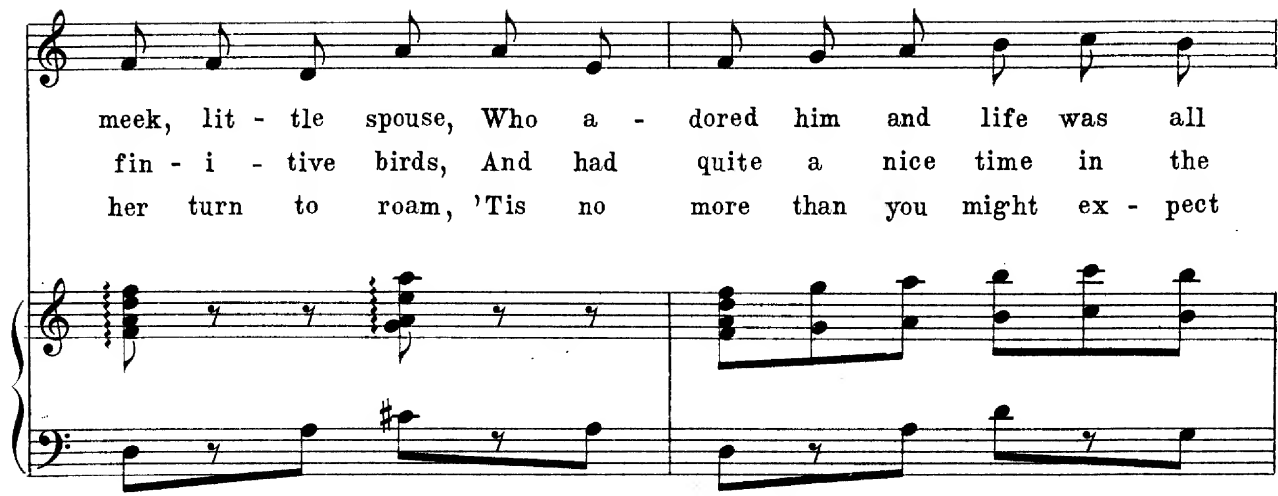
Once a sau - cy cock spar-row on
But at last Mrs___ spar-row took
Now the mor - al is this; If you

top of a house. In a wa - ter spout shelt - ered and
heed of his words. Dressed up fine and flew off for a
leave your wife home, When your club, or your gay friends you

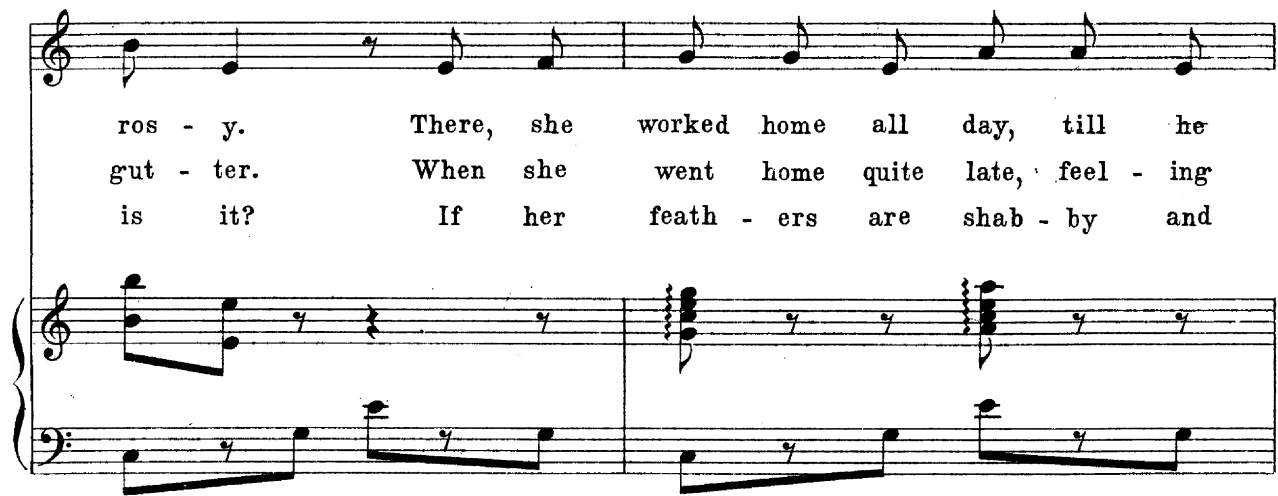
co - zy; Built a nest, with the aid of his
flut - ter; And she soon found some rath - er af -
vis - it; And some night she de - cides it is

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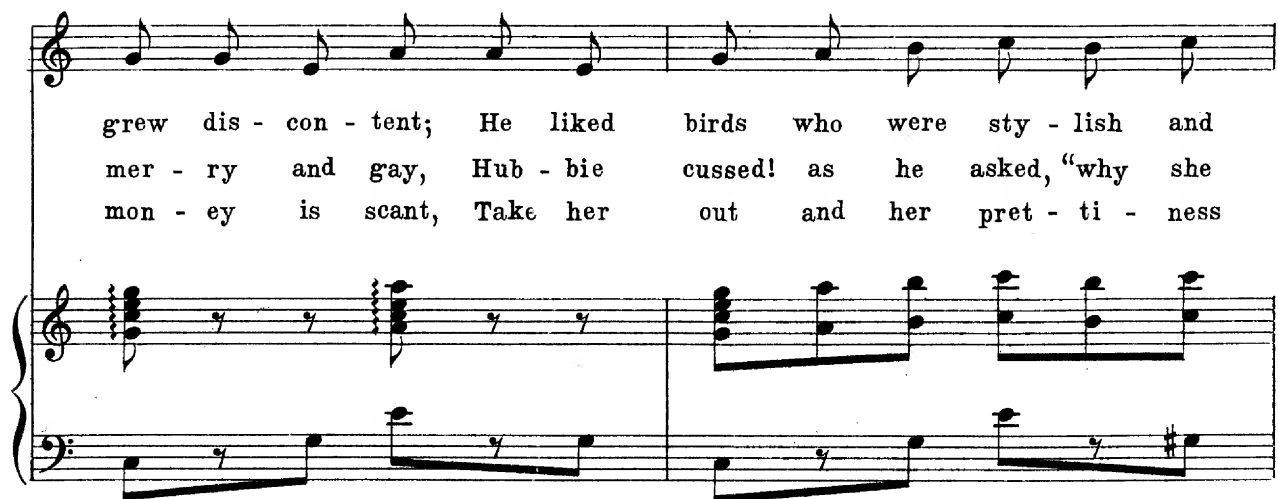
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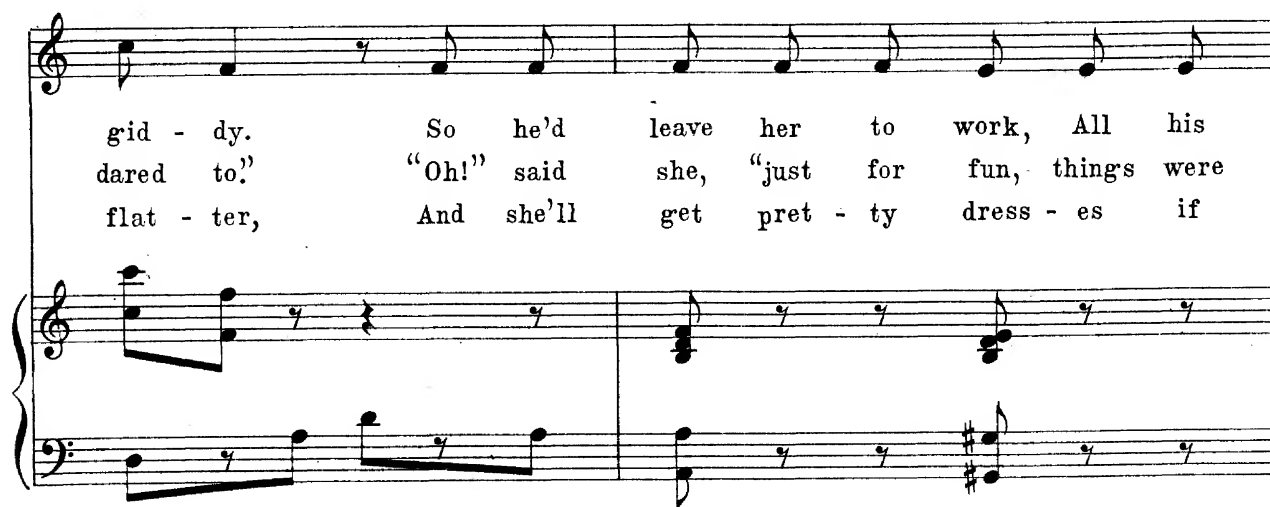
meek, lit - tle spouse, Who a - dored him and life was all
fin - i - tive birds, And had quite a nice time in the
her turn to roam, 'Tis no more than you might ex - pect



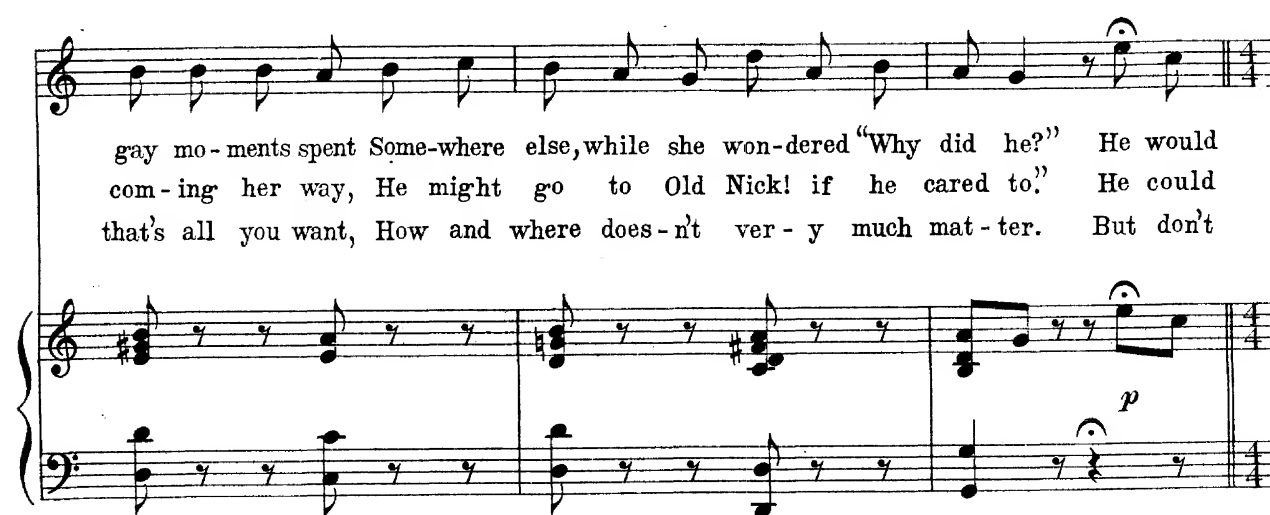
ros - y. There, she worked home all day, till he
gut - ter. When she went home quite late, feel - ing
is it? If her feath - ers are shab - by and



grew dis - con - tent; He liked birds who were sty - lish and
mer - ry and gay, Hub - bie cussed! as he asked, "why she
mon - ey is scant, Take her out and her pret - ti - ness



gid - dy. So he'd leave her to work, All his
dared to!" "Oh!" said she, "just for fun, things were
flat - ter, And she'll get pret - ty dress - es if

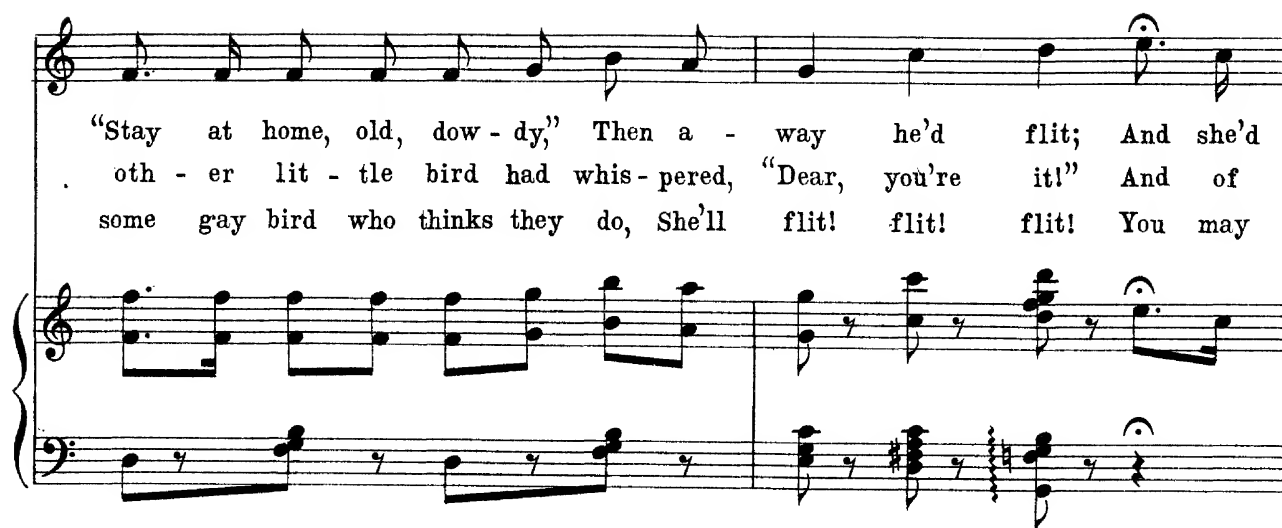


gay mo - ments spent Some - where else, while she won - dered "Why did he?" He would
com - ing her way, He might go to Old Nick! if he cared to." He could
that's all you want, How and where does - n't ver - y much mat - ter. But don't

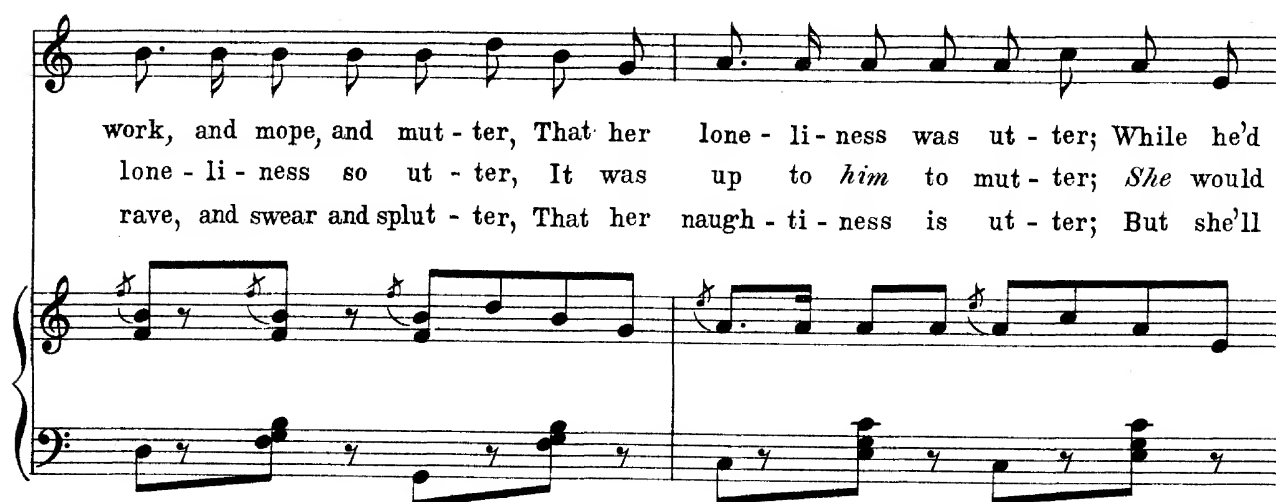
Moderato.



twit, twit, twit her Say, "her feath - er's did - n't fit her," Call her
twit, twit, twit her Say, "her feath - er's did - n't fit her," Now an -
twit, twit, twit her Say, "her feath - er's nev - er fit her," Or with



"Stay at home, old, dow - dy," Then a - way he'd flit; And she'd
oth - er lit - tle bird had whis - pered, "Dear, you're it!" And of
some gay bird who thinks they do, She'll flit! flit! flit! You may



work, and mope, and mut - ter, That her lone - li - ness was ut - ter; While he'd
lone - li - ness so ut - ter, It was up to *him* to mut - ter; *She* would
rave, and swear and splut - ter, That her naugh - ti - ness is ut - ter; But she'll



rit.
flut - ter in the gut - ter, Sing - ing, twit! twit! twit!
flut - ter in the gut - ter, Sing - ing, twit! twit! twit!
flut - ter in the gut - ter, Sing - ing, twit! twit! twit!

pp *pp rit.*

Nº 11. Danse D'une Coquette.

Music by
JULIAN EDWARDS.

Allegretto.

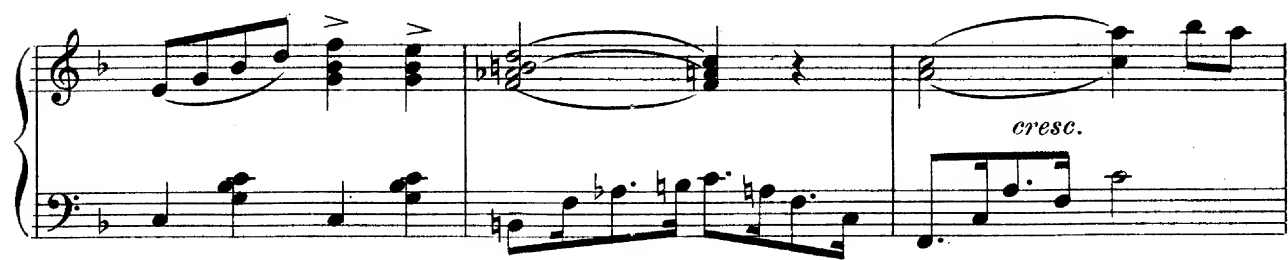
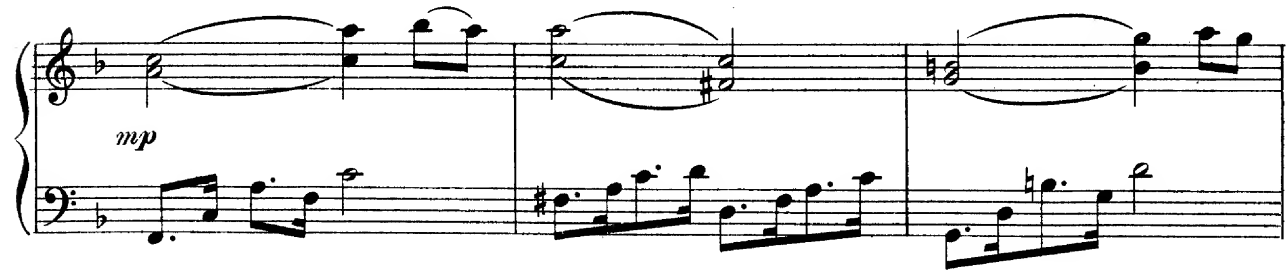
Piano.

f

ff

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Nº 12. Finale Act I.

Lyric by
CHAS. J. CAMPBELL.

Music by
JULIAN EDWARDS.

Allegretto moderato.

Piano. *pp*

cresc.

CAPTAIN.
Hi! Al - lez! Hoop - la! Round and round he goes, —

mf

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Mind your eye, there Jo - ey, Look out for your toes;—

Get a - long there, Broad - sides! Clack! Clack! Clack!

Hey! Til - ly! Vault now! Hoop - la! on his back.

Mrs. YAGER.
Hi! the doub - le hand - spring. Choorge I von't you goose!

Fall and break my neck-bones! Schplit my lac-es loose?—

CAPTAIN.

I don't said, I do dot! Cut the hand-spring mate!

Pitch in to the horn-pipe! Go it, Till you're great.

Tid - dy, id - dy, hi, ti, heel and toe and doub-le shuf-fles! Tid-dy,

um, tum, tum, tum, um, tum, Jo - ey jug-gles with the hoop! And the

cresc. *ff*

Gee - gee gal - lops fast - er as he feels the tic - a - tac, Of your

MAUDE.
lit - tle toot - sies tap - ping on his big, fat, back. What -

HILDA. CLARENCE.
ev - er is she do - ing? She's cra - zy! see! 'Pon my

cresc.

LYONS.

life she's play - ing cir - cus! So it seems to me, And she's

CAPTAIN.

real - ly not so dust - y! Till! I think you're get - ting rust - y! I'd

Mrs. YAGER.

Yust
hate to see you try it, On a live Gee - Gee!

hold for me der hoops, Und I make for you a

CAPTAIN.

chump! Hi! Hi! go it, Till! but look out for a

bump.

Bra - vo!

Bra - vo!

CHORUS.

CAPTAIN. Mrs. YAGER.

Now then, for an - oth - er! Doup-ple 'em! der

cresc.

MARIE. *ff* Moth - - -

Mrs. YAGER. *>*
two dis time, I show you!

CAPTAIN. Go it!

Mrs. Yager starts and falls into the river.

er!

CHORUS. *ff* Ah! — She's in the

ff Ah! — She's in the

Allegro Agitato.

First system of music. It consists of three staves: two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats) and the time signature is 6/8. The tempo is marked 'Allegro Agitato.' The lyrics for the vocal parts are 'riv - - er!' and 'She'll'. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a forte 'f' dynamic marking.

Second system of music. It consists of three staves: a vocal staff (treble clef) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats) and the time signature is 6/8. The tempo is 'Allegro Agitato.' The lyrics for the vocal part are 'CAPTAIN. Chuck her a life buoy! Hold down! She'll drown! She'll drown! She'll drown! She'll drown!'. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a forte 'f' dynamic marking.

on Till! a min-ute!

She's gone down! A rope! A rope!

She's gone down! No, a

A boat! Look out! Here comes a lad-der!

boat! Look out! Here comes a lad-der!

p

The musical score is written for a voice and piano. The voice part consists of two systems of staves. The first system has a single staff with lyrics 'on Till! a min-ute!'. The second system has two staves with lyrics 'She's gone down! A rope! A rope!' and 'She's gone down! No, a'. The piano part consists of two systems of grand staves. The first system has a piano part with a dynamic marking *p*. The second system has a piano part with lyrics 'A boat! Look out! Here comes a lad-der!' and 'boat! Look out! Here comes a lad-der!'. The score is in 2/4 time and features a key signature of one flat (B-flat).

MARIE.

Moth - er! Eu - gene! Some one get her out!

MAUDE.

Ha, ha, ha, ha, Ha, ha, ha, ha,

MARIE.

Oh!

HILDA.

Ha, ha, ha, ha, Ha, ha, ha, ha,

CLARENCE.

I al-most had her!

CHORUS.

She's down a - gain!

She's

Ha, ha, ha, ha, Ha, ha, ha, ha, Ha, ha, ha, ha.

Save her! some one!

Ha, ha, ha, ha, Ha, ha, ha, ha, Ha, ha, ha, ha, Ha, ha, ha, ha.

Ha, ha, ha, ha, Ha, ha, ha, ha, Ha, ha, ha, ha, Ha, ha, ha, ha.

Ha, ha, ha, ha, Ha, ha, ha, ha, Ha, ha, ha, ha, Ha, ha, ha, ha.

CAPTAIN.

Save her!

Some one, save her!

down a - gain!

The musical score consists of several systems. The first system has a vocal line with lyrics 'Ha, ha, ha, ha, Ha, ha, ha, ha, Ha, ha, ha, ha.' and a piano accompaniment. The second system continues the vocal line with 'Save her! some one!' and the piano part. The third system has the vocal line repeating 'Ha, ha, ha, ha' four times, with the piano part providing accompaniment. The fourth system continues this pattern. The fifth system introduces a new vocal line starting with 'CAPTAIN.' and 'Save her!'. The sixth system features a vocal line with 'Some one, save her!' and a piano line with 'down a - gain!'. The final system shows a more complex piano accompaniment with multiple staves.

CAPTAIN.

Is— it deep e - nough to dive?

Yes! Yes!

Yes! Yes!

fp *p* *f*

Mrs YAGER. (Outside.)

Choorge! help me!

Cour - age! and to save you we'll con - trive.—

Cour - age! and to save you we'll con - trive.—

p

MARIE.

Eu - - - gene! Save my moth - - er! She'll

EUGENE.

drown — in that pool! Serve her right!

MARIE.

She — de - serves too The sil - ly, old fool. Brute! —

MAUDE.

— He calls her a fool! does - n't help her a bit. She

did act quite fool - ish, You have to ad - mit. —

ff

Mrs Yager is brought on, the Chorus supporting her.

CHORUS.

Bra - vo! Bra - vo!

Bra - vo! Bra - vo!

You are out, And you're all safe and sound! You are

You are out, And you're all safe and sound! You are

f

on - ly just soaked, — When you might have been drowned!

on - ly just soaked, — When you might have been drowned!

CAPTAIN. Mrs. YAGER. Faints in Captains arms.

Til - ly! Til - ly! Choorge! —

MARIE. EUGENE. CAPTAIN.

See, she faints! — Wa - ter! there! — She's

p *cresc.*

had too much o' that_____ What she wants is *Air!*_____

LYONS.

Bring a bar-rel here, quick! She's as full as a tick!_____

CHORUS.

She's all right! Slap her palms!
It's the fright! Work her arms!

Hold her so! Poor dear soul!

Head down low! She must roll!

The first system of the musical score consists of two systems of staves. The top system has three staves: a vocal line (treble clef, key of D major) with lyrics "Hold her so!" and "Poor dear soul!", a piano line (treble clef) with lyrics "Head down low!" and "She must roll!", and a bass line (bass clef). The bottom system has two staves: a piano line (treble clef) and a bass line (bass clef). The piano accompaniment features chords and single notes.

CAPTAIN. MARIE. EUGENE.

Good e-nough! Don't be rough! Don't be gen-tle! that's rot!

mp *mp*

The second system of the musical score consists of two systems of staves. The top system has three staves: a vocal line (treble clef, key of D major) with lyrics "Good e-nough! Don't be rough! Don't be gen-tle! that's rot!", a piano line (treble clef) with lyrics "Good e-nough! Don't be rough! Don't be gen-tle! that's rot!", and a bass line (bass clef). The bottom system has two staves: a piano line (treble clef) and a bass line (bass clef). The piano accompaniment features chords and single notes. The dynamic marking *mp* (mezzo-piano) is present.

un poco rit.

Shake her well! You can tell! She needs jolt-ing, a

un poco rit.

The third system of the musical score consists of two systems of staves. The top system has three staves: a vocal line (treble clef, key of D major) with lyrics "Shake her well! You can tell! She needs jolt-ing, a", a piano line (treble clef) with lyrics "Shake her well! You can tell! She needs jolt-ing, a", and a bass line (bass clef). The bottom system has two staves: a piano line (treble clef) and a bass line (bass clef). The piano accompaniment features chords and single notes. The tempo marking *un poco rit.* (un poco ritardando) is present.

a tempo. Mrs YAGER to Eugene.

lot. _____ When you say, "jolt" dot way, You

MAUDE.

know just vot dey do! _____ Ha, ha,

cresc.

Mrs YAGER.

ha, ha, ha, ha, ha, ha, Why you laugh?

ff *p*

dot's no chaff! I get e - ven mit you! _____

MAUDE.

(Eugene accidentally throws Marie down.)

Ha, ha, ha, ha, Ha, ha, ha, ha,

cresc.

The first system shows Maude's vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "Ha, ha, ha, ha, Ha, ha, ha, ha,". Below the vocal line is the piano accompaniment in grand staff (treble and bass clefs). The piano part begins with a *cresc.* (crescendo) marking and features a series of chords and moving lines in both hands.

ff *pp*

The second system continues the piano accompaniment. It features a *ff* (fortissimo) marking in the bass clef and a *pp* (pianissimo) marking in the treble clef. The piano part includes a series of chords and moving lines, with a *pp* marking in the bass clef. The system ends with a double bar line and a 6/4 time signature.

Andante.

pp

He struck her! He struck her!

pp

He struck her! He struck her!

pp

The third system is marked *Andante.* and features a *pp* (pianissimo) marking. It consists of three staves: a vocal line in treble clef and two piano staves in grand staff. The lyrics "He struck her!" are repeated twice. The piano accompaniment consists of chords and moving lines in both hands.

Andante.

pp *p*

The fourth system is also marked *Andante.* and features a *pp* (pianissimo) marking in the vocal line and a *p* (piano) marking in the piano accompaniment. It consists of three staves: a vocal line in treble clef and two piano staves in grand staff. The piano accompaniment consists of chords and moving lines in both hands.

EUGENE.

I had no such in - ten - tion.

He felled her with a blow. —

He felled her with a blow. —

Mrs YAGER.

Yah — you had!

EUGENE.

Ma -

He struck her! He struck her! He struck her!

He struck her! He struck her! He struck her!

pp

MARIE.
You cow-ard! You cow - ard!

EUGENE.
rie! 'Twas ac - ci - dent Ma -

'Twas cow-ard - ly and low! No pun - ish -

'Twas cow-ard - ly and low! No pun - ish -

Oh, no! You did it pur - pose - ly of course —

rie! —

ment for him could be too bad.

ment for him could be too bad.

Mrs. YAGER.

He make dose mark, you see! Dot shpank, it make you ground for some di -

MARIE.

You did it on pur- pose, of coursel! That's good

vorce!

He struck her!	that's good rea- son	for di- vorce
He struck her!	that's good rea- son	for di- vorce

MAUDE. *f*

Di - vorce? — Di -

MARIE.

rea - son for — di - vorce!

vorce! —

Yes, — I'm his wifel —

EUGENE. To Mrs. Yager. And

MARIE.

Now! I'll have you ar - rest - ed for as -

this is all your fault!

Hank the Policeman arrests Eugene.

sault!

Maude, Marie and Hilda with Soprano, Mrs. Yager with Alto.

Ar - rest him! Too bad his pas - sion cast a blight, Up -

Clarence and Eugene with Tenors.

Ar - rest him! Too bad his pas - sion cast a blight, Up -

Lyons and Captain with Bass.

PRINCIPALS and CHORUS.

rit. Tempo di Valse per dioso.

on the lus - tre of "Love - light" Love - light!

on the lus - tre of "Love - light" Love - light!

a tempo.

Tempo di Valse per dioso.

rit. *ff a tempo.*

Love - light! Beam - ing from your eyes! — — — — —
Love - light! Beam - ing from your eyes! — — — — —

Your lips! dear lips, breath - ing bliss - ful
Your lips! dear lips, breath - ing bliss - ful

sighs! — — — — — Your heart, Sweet - heart!
sighs! — — — — — Your heart, Sweet - heart!

Eugene breaks away from Hank and appeals first to Marie then to Maude, both repulse him.

Beat - ing fast to mine! Thy love! My

Beat - ing fast to mine! Thy love! My

love! Dear - est best, di - vine! — —

love! Dear - est best, di - vine! — —

Allegro.

ff

Allegro.

Nº 13. What A Dry World This Would Be.

Lyric by
CHAS J. CAMPBELL.

INTRODUCTION AND SONG.

Music by
JULIAN EDWARDS.

Allegro.

Piano. *ff*

The musical score is written for piano and voice. It begins with a piano introduction marked 'Allegro.' and 'Piano. ff'. The piano part consists of five systems of staves, each with a treble and bass clef. The vocal part is represented by a single treble clef staff. The key signature has two flats (B-flat major), and the time signature is 2/4. The piano part includes various dynamic markings: 'ff' (fortissimo) at the beginning, 'f' (forte) in the fourth system, and 'cresc.' (crescendo) in the fifth system. The vocal part includes trills and various melodic lines.

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CHORUS.

Did you ev - er, ev - er, ev - er hear such buz - zing, ding - ing,
 Did you ev - er, ev - er, ev - er hear such buz - zing, ding - ing,

ring - ing? Ev - 'ry mo - ment there's a mes - sen - ger an - oth - er pack - age
 ring - ing? Ev - 'ry mo - ment there's a mes - sen - ger an - oth - er pack - age

bring-ing Ev-er since this bless-ed morn-ing All the bells are go-ing

bring-ing Ev-er since this bless-ed morn-ing All the bells are go-ing

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The piano accompaniment is in bass clef. The lyrics are: "bring-ing Ev-er since this bless-ed morn-ing All the bells are go-ing". The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

craz-y. Oh, it's mad-den-ing! And then they have the cheek to call us

craz-y. Oh, it's mad-den-ing! And then they have the cheek to call us

The second system of the musical score continues the vocal and piano parts. The vocal staves have the lyrics: "craz-y. Oh, it's mad-den-ing! And then they have the cheek to call us". The piano accompaniment continues with the same rhythmic pattern, providing harmonic support for the vocal lines.

DELIA.

Put those down there!

SUZANNE.

From

laz - y.

laz - y.

SUZANNE. Bell rings.

Tif - fan - y? Oh both - er! Zat's zee

DELIA.

Miss - is! And it's all be - cause she likes to do things in a hur - ry,

DELIA.

this is! You will have to wait!

SUZANNE.

And so will you.

CHORUS.

The or - ders were to

Hey! look out, what are you

Hey! look out, what are you

Hey! look out, what are you

rush 'em!

do - ing? Those are "what's a names," don't

do - ing? Those are "what's a names," don't

do - ing? Those are "what's a names," don't

The piano accompaniment features a melody in the right hand and a bass line in the left hand, both in a key with three flats. The melody consists of eighth and quarter notes, while the bass line is mostly whole notes.

crush 'em. Now

crush 'em. Now

crush 'em. Now

The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The melody includes triplets of eighth notes and a final measure with a *mf* dynamic marking.

Allegretto.

DELIA, SUZANNE, SOPRANO and ALTO.

Wait while we all get a peep at the dress. Well,
MEN. I'll bet it's a stunner!

I should say, yes! All embroidered with pearls! And it fits like a glove!
It's a

Enter Boys with bouquets.

It's a darling, a love! Oh,
dan - dy you bet! Oh,

Oh, my! the bou - quets! Oh! how gor - geous - ly swell!

Oh, my! the bou - quets! They

I wish I were luck - y!

nev - er cost less than a dol - lar a smell; I

Eith - er one, or the oth - er, I would - n't care which.

wish I were rich! Eith - er one, or the oth - er, I would - n't care which.

Un poco meno.
Enter Ladies.

LADIES.

What - ev - er has Maud - ie been

up to? It looks like a Grand Ba - zaar! All

Enter Hilda.

pack - a - ges, box - es and par - cels; Oh! Hil - da, dear, here we

are. But what have we struck? What is it? A

Fair, or a Bar - gain Sale? — Oh, has it been rain - ing

HILDA.

I'm
pres - ents And blown them in here on a gale? —

p

not going to say, Ask Maud - ie — She'll tell you her - self,

Oh, my! I'm real - ly so beast - ly hap - py I_____

feel like a jol - ly, good cry Ah._____

I feel like a jol - ly, good cry. Ah!_____

CHORUS.

Ah!_____

Ah!_____

rit.

I feel like a jol - ly, good cry.

She feels like a jol - ly, good cry.

She feels like a jol - ly, good cry.

§ Andante moderato.

When you're ver - y, ver - y hap - py, Or you're
Lit - tle drops of rain for farm - ers, When the

mf a tempo. *pp*

ver - y, ver - y blue. You at times re - lieve your feel - ings As a
grain is grow - ing high. Lit - tle drops for men who take them, Tho' too

lot of peo - ple do. With a lit - tle wet in - dul - gence For a
much has made them dry. Lit - tle drops of dew for dais - ies For a

wo - man tears will shed. While a man ab - sorbs his mois - ture Till it
wo - man drops of tears. When she o - ver - flows with glad - ness! Or, a

gets in to his head.
blue, blue moon ap - pears.

CHORUS.

Well, when you're	eith - er blue or	hap - py, That's a
Those lit - tle	drops of liq - uid	flow - ing, To the
Well, when you're	eith - er blue or	hap - py, That's a
Those lit - tle	drops of liq - uid	flow - ing, To the

ver - y good ex - cuse In the one way, or the
lips, or from the eye In a jol - - ly, good, old

ver - y good ex - cuse In the one way, or the
lips, or from the eye In a jol - - ly, good, old

Woo - ie! With a
By the

oth - er. Just to let your feel - ings loose!
drink, Or in a jol - ly good, old cry.

oth - er. Just to let your feel - ings loose!
drink, Or in a jol - ly good, old cry.

cresc. *mf*

Un poco piu.

tear, or two, for wo - men, And for men some "Eau de Vie," Oh! with-
one and for the oth - er; That's the way it goes, you see, Oh! with-

out a lit - tle mois - ture, What a dry world this would be. Hm
out those drops of mois - ture, What a dry world this would be. Hm

un poco rit. *pp a tempo.*

(Bouche fermée.)

Oh! with -
Oh! with -

out a lit - tle mois - ture, What a dry world this would
out those drops of mois - ture, What a dry world this would

rit.

be.
be.

With a tear, or two, for wo - men, And for
By the one and for the oth - er; That's the

With a tear, or two, for wo - men, And for
By the one and for the oth - er; That's the

ff

men, some "Eau de Vie," Oh with - out a lit - tle mois - ture, What a
way it goes you see, Oh with - out those drops of mois - ture, What a

men, some "Eau de Vie," Oh with - out a lit - tle mois - ture, What a
way it goes you see, Oh with - out those drops of mois - ture, What a

pp

Hm
Hm

pp

dry world this would be Hm
dry world this would be Hm

pp

dry world this would be Hm
dry world this would be Hm

pp

rit.

Oh with - out a lit - tle mois - ture What a
Oh with - out those drops of mois - ture What a

rit.

dry world this would be. *D.S.* be.

This would be. *D.S.* be.

This would be. *D.S.* be.

1. *2.* *D.S.* *ff*

p *cresc.* *ff*

The musical score is for a song in G major, 2/4 time. It features a vocal melody and a piano accompaniment. The vocal melody has two verses: 'dry world this would be.' and 'This would be.'. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The score includes dynamic markings such as *p* (piano), *cresc.* (crescendo), *D.S.* (Da Capo), and *ff* (fortissimo). The piece concludes with a double bar line.

Nº 14.

A Cup Of Tea.

Lyric by
CHAS J. CAMPBELL.

Music by
JULIAN EDWARDS.

Grazioso.

We girls do love to gos-sip o-ver
gos-sip most of he or

Piano. *f* *p*

tea. _____
she. _____
HILDA. _____

Yes o-ver tea, _____ I quite a-gree. _____
Well that may be, _____ per-haps the tea. _____

GIRLS. _____

There's a
What he

sub-tle fas-ci-na-tion, stim-u-lates im-a-gi-na-tion. In a
did that she re-sent-ed, What you think that she in-vent-ed. But it

cresc.

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MAUDE.

'Tis pleas-ant too, to talk a-bout your
You raise the cup half way then pause and
dain-ty cup of fra-grant, piq-uant tea.

friends. —
think. —

HILDA.

Oh, yes! some friends, — it all de - pends! —
Oh, yes! you think, — be - fore you drink! —

As the
If the

cups and sau - cers clat - ter, What you chat - ter does - n't mat - ter! When dis -
tho't is rath - er spi - cy, Let the tea get cold and i - cy! While you

cuss - ing tea and toast a - mong your friends. Did you see Lil - y White At the
tell of what oc - curred or what you think? There's that hand - some Tom Brown, He's gone

op - 'ra "a fright," Why her hair was a sight, And that oth - er old frump, Such a
stead - i - ly down! He's been seen a - bout town, With a girl from a shop, And it

fig - ure and then how she og - led the men, Why she is aft - er the
does seem so sad he should go to the bad! When

MAUDE.
Su - gar? Some how we
Yes thank you, one lump.

2.

Cream? Now you

he — might have had — If you please, Just a drop.

p

un poco rit.

stir be - fore you sip it, Take a spoon - ful, slow - ly sip it, Then

un poco rit.

watch the mon - ey rise and float in bub - bles to the top.

ff

Tempo di Polka.

There is
There's the

noth-ing so re-fresh-ing, When it's hot, and strong, and sweet, As a
girl who fills her mouth with gum and pulls it in and out; Well!

so-cial cup of tea. A cheer-ful cup of tea; Un-
she's a cup of tea. A love-ly cup of tea; And

less it is the peo-ple at tea so-cia-bles, you meet; And
when she's tired of chew-ing it, She sticks it all a-bout; Wher-

they are cups of tea de - light - ful cups of tea. There's the
ev - er she may be, Oh, she's a cup of tea. You will

dear, old girl who's had her day some for - ty years a - go; Who
find it on the man - tel - piece and un der neath the chairs; And

stacc.

laughs and does - n't care how deep her lines and wrink - les show; And the
stick - ing to your slip - per When it trips you on the stairs; There's the

la - dy who has rubbed them out, And does - n't show a trace. But
chap who marks your fur - ni - ture, With ci - gar - et - ty burns. And

puck-ers when she smiles, for fear a laugh would crack her face! And the
drops the butts in bric-a-brac: Ash-trays he al-ways spurns; And the

girl who says, "he done it" and ex-claims out loud, "Oh gee," Well
id-i-ot who rocks the boat, When none can swim but he. Oh,

she's a cup of tea! They're all "nice cups of tea." While the
he's a cup of tea! They're all "nice cups of tea." While the

Allegretto.

wa-ter is hot make a brew for the lot, And sing, as the

ket - tle sings, "fid - dle de - dee," Get a ver - y large pot, For I'm

mak - ing it hot. For *that* sort of peo - ple, Such "nice cups of

tea." And
HILDA and GIRLS.
While the wa - ter is hot, make a brew for the lot. And

sing, as the ket - tle sings, "Fid - dle - de - dee," Get a ver - y large

sing, as the ket - tle sings, "Fid - dle - de - dee," Get a ver - y large

pot, For I'm mak - ing it hot For *that* sort of peo - ple, Such

pot, For I'm mak - ing it hot, For *that* sort of peo - ple, Such

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and 4/4 time. The piano accompaniment is in the same key and time, featuring a steady eighth-note bass line and chords in the right hand. The lyrics are: "pot, For I'm mak - ing it hot For *that* sort of peo - ple, Such" for the first staff and "pot, For I'm mak - ing it hot, For *that* sort of peo - ple, Such" for the second staff.

"nice cups of tea."

"nice cups of tea."

The second system continues the vocal melody and piano accompaniment. The vocal staves have the lyrics: "nice cups of tea." The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A *pp* (pianissimo) dynamic marking is present in the piano part.

The third system consists of a piano accompaniment. The right hand features a steady eighth-note bass line and chords in the left hand. A *dim.* (diminuendo) dynamic marking is present in the piano part.

No. 15. It's The Unexpected Happens.

Lyric by
CHAS. J. CAMPBELL.

QUARTET.

Music by
JULIAN EDWARDS.

Allegro vivace. *Molto moderato.*

Piano. *ff* *pp*

LYONS.

There is dan - ger when - ev - er one fools with a gun, If the

fool does - n't know it is load - ed; There's a Pop! who'd have thought it? the

HILDA.

mis - chief is done, Un - ex - pect - ed, the charge has ex - plod - ed. It is

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dan-ger-ous too, if one fools with a Miss, Tho' a Miss, with a gun not con-

nect-ed, Then the mis-chief is done with the pop of a kiss, and that

MAUDE. Vivace.

It's the un-ex-pect-ed hap-pens ver-y

HILDA.

hap-pens when most un-ex-pect-ed. It's the un-ex-pect-ed hap-pens ver-y

CLARENCE.

It's the un-ex-pect-ed hap-pens ver-y

LYONS.

It's the un-ex-pect-ed hap-pens ver-y

Vivace.

ff *p*

oft - en re - col - lect, There's noth - ing else to do but take, but

oft - en re - col - lect, There's noth - ing else to do but take, but

oft - en re - col - lect, There's noth - ing else to do but take, but

oft - en re - col - lect, There's noth - ing else to do but take, but

take your chan - ces; And it oft - en turns out bet - ter than you

take your chan - ces; And it oft - en turns out bet - ter than you

take your chan - ces; And it oft - en turns out bet - ter than you

take your chan - ces; And it oft - en turns out bet - ter than you

real - ly might ex - pect, un - der ver - y, ver - y un - ex - pect - ed

real - ly might ex - pect, un - der ver - y, ver - y un - ex - pect - ed

real - ly might ex - pect, un - der ver - y, ver - y un - ex - pect - ed

real - ly might ex - pect, un - der ver - y, ver - y un - ex - pect - ed

cir - cum - stan - ces.

cir - cum - stan - ces.

cir - cum - stan - ces.

cir - cum - stan - ces.

ff

Molto moderato.

CLARENCE.

When you wear a straw hat and a

light sum-mer suit, And are caught in the rain, un-ex-pect-ed; If you're

of-fered the share of a friend's par-a-chute, That's po-lite, tho' po-lite-ly re-

MAUDE.

ject-ed. But sup-pose 'tis a neigh-bor from where you com-mute, Of the

op - po - site sex, un - pro - tect - ed? Well, two peo - ple may walk un - der

one par - a - chute When they meet in that way un - ex -

MAUDE.

Allegro vivace.

pect - ed. It's the un - ex - pect - ed hap - pens ver - y oft - en, re - col -

HILDA.

It's the un - ex - pect - ed hap - pens ver - y oft - en, re - col -

CLARENCE.

It's the un - ex - pect - ed hap - pens ver - y oft - en, re - col -

LYONS.

It's the un - ex - pect - ed hap - pens ver - y oft - en, re - col -

Allegro vivace.

ff p

lect, There's noth - ing else to do but take, but take your

lect, There's noth - ing else to do but take, but take your

lect, There's noth - ing else to do but take, but take your

lect, There's noth - ing else to do but take, but take your

chan-ces; And it oft - en turns out bet - ter than you real - ly might ex -

chan-ces; And it oft - en turns out bet - ter than you real - ly might ex -

chan-ces; And it oft - en turns out bet - ter than you real - ly might ex -

chan-ces; And it oft - en turns out bet - ter than you real - ly might ex -

pect, Un-der ver-y, ver-y un-ex-pect-ed cir-cum-stan-ces.

pect, Un-der ver-y, ver-y un-ex-pect-ed cir-cum-stan-ces.

pect, Un-der ver-y, ver-y un-ex-pect-ed cir-cum-stan-ces.

pect, Un-der ver-y, ver-y un-ex-pect-ed cir-cum-stan-ces.

ff

3

Nº 15b.

Dearest Best, Divine.

Lyric by
CHAS. J. CAMPBELL.

Music by
JULIAN EDWARDS.

Tempo di Mazurka. EUGENE.

Rum, tum, ter, um-tum, Rum ter um ter

Piano. *p* *cresc.*

um tum, Rum, tum, rum tum Rum ter um ter um, ter um ter um ter

Sees Maude. *Meno mosso.*

Rum tum ter um tum Rum ter um ter um tum Thy

pp

love! My love! Dear - est, best, di - vine!

ff

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No 16.

I Have My Doubts.

DUET.

Lyric by
CHAS. J. CAMPBELL.Music by
JULIAN EDWARDS.

Moderato.

EUGENE.

Then,

Piano. *pp*

MAUDE.

dear, what could I do? Yes I sup- pose that's true; But if in

time some one you see, Whom you like bet- ter than poor me, Would you treat

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EUGENE.

me in that same way? Ah! Maude! don't ask such ques - tions, pray, My

sweet! the sub - ject, let's for - get, It is - n't pleas - ant, is it? Pet! Let's

Allegretto, non troppo.

talk a - bout the fu - ture. Since first I pressed your lips I

cresc. *f* *p*

swear I could not kiss an - oth - er pair How ev - er

fp

sweet, how ev - er much They might de - sire, my own to

fp

MAUDE. EUGENE.

touch. I have my doubts! I have my doubts! My

fp

thoughts will nev - er wan - der, dear, To oth - ers, while I have you

fp

near; And in my ab - sence you'd be sure, — My

fp *cresc.*

MAUDE. *un poco rit.*

love for you would keep them pure. I have my doubts! I have my

a tempo.

doubts! Our fu - ture years shall know no strife. I'll

al - ways be a mod - el wife, Re - peat - ing

to my - self each day Love, hon - or, and, of course, o -

EUGENE.

MAUDE.

bey! I have my doubts! I have my doubts! My

Lord and Mas - ter, You shall be, Un -

til I find you false to me; And

then we'd die to - geth - er, Pet, — Like Ro - me - o and Ju - li -

then we'd die to - geth - er, Pet, — Like Ro - me - o and Ju - li -

then we'd die to - geth - er, Pet, — Like Ro - me - o and Ju - li -

then we'd die to - geth - er, Pet, — Like Ro - me - o and Ju - li -

MAUDE. *un poco rit.*

ette.

EUGENE.

I have my doubts! I have my doubts!

pp un poco meno.

Doubt a lit - tle, love a lot! That will keep you guess - ing,

pp

cresc.

Wheth - er you are sure, or not, Love or doubt's de - press - ing.

cresc. *f*

Wish - ing, hop - ing, wond - 'ring why, Love is so con - fi - ding;

cresc.

Sigh and love, and love and sigh; Doubt, some-where, is hid -

rit. *pp*

pp *rit.*

ing!

pp

No 17.

It's A Long, Long Time.

QUINTETTE.

Lyric by
CHAS. J. CAMPBELL.Music by
JULIAN EDWARDS

Allegro Marziale.

Piano.

ff

CORKER.

You sel - dom miss the wa - ter when you tum - ble in the

p

well; With such say - ings we are more or less fa - mil - iar.

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CLARENCE.

And "truth lies at the bot - tom," ring the lit - tle, chest - nut

bell; It is on - ly with that kind that I'm fa - mil - iar.

EUGENE.

Good fel - lows don't get "mor - tar - fied" be - cause you call them

LYONS.

"bricks:" Mint Ju - leps dont have sham - rocks in to make the liq - ours

CAPTAIN.

micks. But ev - 'ry man and boy who's the son — of his

moth - er, Knows ver - y well what one Guv - 'nor said to the

EUGENE. *f*

It's a long, long time, A dev - il of a long, long

CLARENCE.

It's a long, long time, A dev - il of a long, long

CORKER.

It's a long, long time, A dev - il of a long, long

LYONS.

It's a long, long time, A dev - il of a long, long

CAPTAIN.

oth - er. It's a long, long time, A dev - il of a long, long

time, He meant the fast be - tween the last, and one with

time, He meant the fast be - tween the last, and one with

time, He meant the fast be - tween the last, and one with

time, He meant the fast be - tween the last, and one with

time, He meant the fast be - tween the last, and one with

me; And a long, long time when meas-ured by the span be -

me; And a long, long time when meas-ured by the span be -

me; And a long, long time when meas-ured by the span be -

me; And a long, long time when meas-ured by the span be -

me; And a long, long time when meas-ured by the span be -

tween The last one downed, and one more round, is short may -

tween The last one downed, and one more round, is short may -

tween The last one downed, and one more round, is short may -

tween The last one downed, and one more round, is short may -

tween The last one downed, and one more round, is short may -

be. 'Tis a - pro - pos of sips, or touch of pret - ty

be. 'Tis a - pro - pos of sips, or touch of pret - ty

be. 'Tis a - pro - pos of sips, or touch of pret - ty

be. 'Tis a - pro - pos of sips, or touch of pret - ty

be. 'Tis a - pro - pos of sips or touch of pret - ty

ff

lips, When los - ing pre - cious time is noth - ing short of

lips, When los - ing pre - cious time is noth - ing short of

lips, When los - ing pre - cious time is noth - ing short of

lips, When los - ing pre - cious time is noth - ing short of

lips, When los - ing pre - cious time is noth - ing short of

The piano accompaniment consists of a treble and bass staff. The treble staff has a key signature of two flats and a common time signature. It features a melody with eighth and sixteenth notes, and some chords. The bass staff provides a harmonic foundation with chords and some moving lines.

crime; So here's to what we think, when say - ing with a

crime; So here's to what we think, when say - ing with a

crime; So here's to what we think, when say - ing with a

crime; So here's to what we think, when say - ing with a

crime; So here's to what we think, when say - ing with a

crime; So here's to what we think, when say - ing with a

The piano accompaniment continues with the same treble and bass staff arrangement. It includes a variety of musical textures, including chords, arpeggios, and melodic lines, supporting the vocal parts.

wink, What one said to the oth - er; "It's a long, long time."

wink, What one said to the oth - er; "It's a long, long time."

wink, What one said to the oth - er; "It's a long, long time."

wink, What one said to the oth - er; "It's a long, long time."

wink, What one said to the oth - er; "It's a long, long time."

ff

The musical score consists of five vocal staves and three piano accompaniment systems. The vocal staves are arranged in a single system, each with a treble clef and a key signature of one flat (B-flat). The lyrics are repeated on each staff. The piano accompaniment is written for a grand piano, with a treble and bass clef. The first system of piano accompaniment includes a forte (ff) dynamic marking. The second and third systems of piano accompaniment continue the musical accompaniment.

Not As Simple As I Look.

Nº 18.

MARIE.

Lyric by
CHAS. J. CAMPBELL.

Music by
JULIAN EDWARDS.

Moderato.

MARIE.

I was
Don't sup -

Piano. *p* *pp*

sim - ple and you my first lov - er, The best un - der heav'n, I —
pose I was sim - ple there aft - er, Or shed man - y tears of re -

tho't. When I gave you what all the world o - ver, For
gret; I found out, where there's plea - sure and laugh - ter. How

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mon - ey could nev - er be bought. The heart of a wo - man, the
eas - y it is to for - get. De - light - ing in fol - ly, a

faith of a child, The lips that no oth - er had ev - er be - guiled. And
but - ter - fly gay, Not one lit - tle plea - sure I let slip a - way. Heart

rit.
You, like a man, As you looked in my eyes, In ex - change gave me kiss - es, Told me
free as I looked In - to oth - er fondeyes, I too learned how to kiss and Tell those

a tempo.
nice lit - tle lies. I - was sim - ple trust - ed you, You were -
nice lit - tle lies. I - was sim - ple thro' and thro', Now I am

p a tempo.

sly and naugh-ty too, So we drift-ed far a - part, Like the
wis - er, so are you, Since we drift-ed far a - part, Just like

lov - ers in a book. And per - haps you think I grieved When I_
lov - ers in a book. Tho' I've nev - er tho't have you? Those old_

found I'd been de - ceived, But I did - n't, for I was - n't quite as
ties we might re - new, So you see I am not real - ly quite as

sim - ple as I look. 1. 2.
sim - ple as I look. look.

allarg. *a tempo.* *dim.*

I Want To Be Your Baby Boy.

Nº 19.

DUET.

Lyric by
CHAS J. CAMPBELL.

Music by
JULIAN EDWARDS.

Allegretto moderato.

CAPTAIN FISH.

Piano.

I'm round, and fat, and pod-gy, and my
A man is but a beg-gar, where a

ways are blunt and bluff, I'm shy a bit on po-lish like a
ba-by is a king, He's pet-ted, coaxed, and cod-dled, gets the

dia-mond in the rough; But Ma-ry's lit-tle lamb was nev-er
best of ev-'ry thing; The wom-en tick-le round his chin, and

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gent - ler than I'd be, If on - ly I had some - bod - y to
coo, to make him laugh; And kiss him? Why I've e - ven seen them

Mrs. YAGER.

make a fuss of me. Ven I'm your lit - tle Ma - ry and you
kiss his pho - to - graph. My boy vont be a beg - gar for dose

fol - low me a - bout, I make for you such hap - pi - ness, you
fav - ours, dot's a cinch; I gif dot tick - le in der chin, dose

nev - er find it out.
chub - by cheeks I pinch.
CAPTAIN FISH.
Oh! hug me like a Ted - dy Bear, and
Be - gin it now! for all my life, I've

treat me like a toy, I want to be your blue-eyed, ba-by boy.
 been a tri-fle coy, I want to be your blue-eyed, ba-by boy. I

Tempo di Valse.
 CAPTAIN FISH.

miss 'em, and want 'em, the play-mates I had; The games that we

p

Mrs. YAGER.

romped in, not one of 'em bad. Now I'll be your play-mate, we'll

make up for that; Play "Puss in the cor-ner," and, "Pat a cake,

pat." CAPTAIN FISH. Sing,

Tell fair - y tales too, when the Sand man is nigh; Sing,

pp

This system contains the first five measures of the song. It features a vocal line with lyrics, a piano accompaniment in the right hand with chords, and a bass line in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

"down comes the cra - dle," and "ba - by, go bye," Rock - a - bye,

"down comes the cra - dle," and "ba - by, go bye," Rock - a - bye,

This system contains measures 6 through 10. The vocal line continues with the lyrics, and the piano accompaniment provides harmonic support with chords and a steady bass line.

rock - a - bye ba - by, Oh, joy, He wants to be some-bod - y's

rock - a - bye ba - by, Oh, joy, I want to be some-bod - y's

This system contains the final five measures of the song (measures 11 through 15). The vocal line concludes with the lyrics, and the piano accompaniment ends with a final chord in the right hand and a sustained bass note in the left hand.

The musical score is written for a vocal part and piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal melody is in the upper staff, and the piano accompaniment is in the lower staff. The score is divided into two main sections: the first ending and the second ending. The first ending is marked "1st time." and the second ending is marked "2nd time." with a repeat sign. The vocal melody includes the lyrics "ba - by boy." and "boy." The piano accompaniment includes the dynamic markings "D.S." (Da Capo) and "f" (forte). The piano part features a variety of chords and melodic lines, including a prominent eighth-note melody in the right hand of the first ending and a more complex, flowing melody in the right hand of the second ending. The piano part also includes a variety of chords and bass lines, including a prominent eighth-note bass line in the first ending and a more complex, flowing bass line in the second ending. The score concludes with a final chord in the piano part.

1st time. 2nd time.

ba - by boy. D.S. boy.

D.S. f

Nº 20.

Come Along.

Lyric by
CHAS. J. CAMPBELL.

Music by
JULIAN EDWARDS.

Allegretto.

The musical score is for a piece titled "Piano." in 6/8 time. The key signature has two flats (B-flat and E-flat). The score is written for piano, with a forte (*f*) dynamic marking. The right hand plays a melody consisting of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The piece is divided into four measures.

ZUZANNE

ZISS WAY, MES- SIEURS, I TAKE ZEE HATS AND COATS! OUI! CER- TAINE -

HILDA.

ment! You're rath - er late, you're on - ly just in time, But come a -

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HILDA.
long!

CLARENCE.
We're all right up to

CHORUS.
Oh! how d'ye do?
And how are you?

The par-son's in there, wait-ing, And we'll get it o-ver
dick! —

f

p

quick!

Come a - long it's a tri - fling af fair, We'll

Come a - long it's a tri - fling af fair, We'll

fin - ish it off like a shot; It takes a long time to pre -

fin - ish it off like a shot; It takes a long time to pre -

pare. But so lit - tle to tie up the knot; The

pare. But so lit - tle to tie up the knot; The

Par - son will ask a few ques - tions; The Bride and the groom, an-swer,

Par - son will ask a few ques - tions; The Bride and the groom, an-swer,

yes! Then the slip - per and rice fol - low aft er ad - vice, And a

yes! Then the slip - per and rice fol - low aft er ad - vice, And a

fare - well ca - ress; And they'll tod - dle a - way To find

fare - well ca - ress; And they'll tod - dle a - way To find

out in a day What for years they have had to guess: Wheth-er

out in a day What for years they have had to guess: Wheth-er

she is what he, Or if he is what she al-ways hoped, Or im - a - gined, the

she is what he, Or if he is what she al-ways hoped, Or im - a - gined, the

oth - er would be. Then the Moon, hon - ey - moon! — With

oth - er would be. Then the Moon, hon - ey - moon! — With

p

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). It contains three measures of music with lyrics. The second staff is a piano accompaniment in bass clef, also in two flats. It provides harmonic support for the vocal line. The piano part includes chords and moving lines in both hands. A piano dynamic marking (*p*) is present in the third measure of the piano part.

noth - ing else do - ing But bill ing and coo - ing the whole day

noth - ing else do - ing But bill ing and coo - ing the whole day

Detailed description: This system contains the next two staves of music. The top staff continues the vocal line from the first system, with lyrics. The piano accompaniment continues in the bottom staff, providing harmonic support. The piano part includes chords and moving lines in both hands. The lyrics are: "noth - ing else do - ing But bill ing and coo - ing the whole day".

thro';— No noth-ing else do-ing, But bill-ing and coo-ing For just those

thro';— No noth-ing else do-ing, But bill-ing and coo-ing For just those

p *ff rit.*

a tempo.

two.——

two.——

a tempo.

FINALE ACT II.
Take That.

No 21.

Lyric by
CHAS. J. CAMPBELL.

Music by
JULIAN EDWARDS.

Allegro moderato.

EUGENE.
Come!

Piano. *pp*

CAPTAIN. CORKER.
la - dies! la - dies, stop it! Oh, let's have a fam - i - ly row! It

MAUDE.
Yes,

MARIE.
Yes,

Mrs. YAGER.
Nein! We're go - ing to sed - die dot now!
puz - zles me, but drop it!

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MAUDE.
that we will this min - ute.

MARIE.
that we will this min - ute.

CORKER.
What's all this quar - rel and strife, Of

MAUDE.
She was his

CORKER.
course your dar - ling's in it.

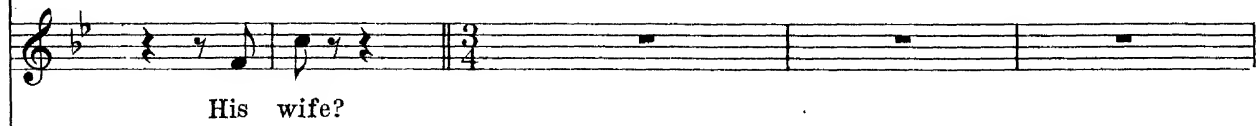
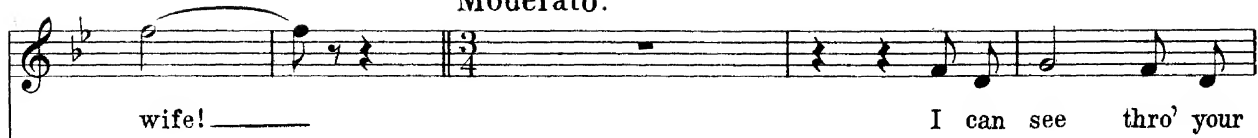
ff
No! he's out of it!

ff
No! he's out of it!

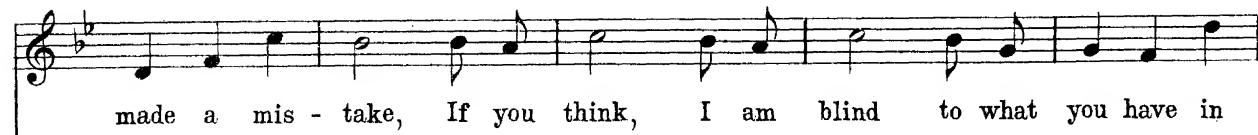
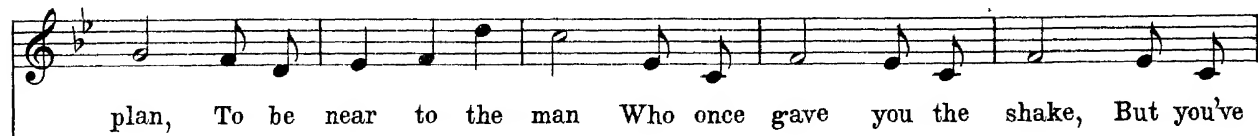
ff
No! he's out of it!

PRINCIPALS and CHORUS.

Moderato.



Moderato.



un poco rit.

mind; The old tie to re - new, While you Moth - er him too. Oh! you

un poco rit.

f

Piu mosso.

must have an aw - ful nerve, If I gave you what you de - serve, I should

a tempo.

rit. *a tempo.*

slap you, but then, I'm a la - dy, You cat. Still you've gone just a bit too

rit. *ff* *mf a tempo.*

far, And, now, I'll tell you what you are; You're a walk - er in

Allegro.

ways that are sha - dy! Take that!

CHORUS.

ff Oh! dear me! what an aw - ful

ff Oh! dear me! what an aw - ful

ff

Allegro.

break; She is mad, or there's some mis - take, She should not, to her

break; She is mad, or there's some mis - take, She should not, to her

MAUDE.

You cat.

face, call a la - dy "You cat." And her face if she'd like to

face, call a la - dy "You cat." And her face if she'd like to

smack; She might think it be - hind her back; But not say to her

smack; She might think it be - hind her back; But not say to her

Moderato.

face, "You are sha - dy, take that!"

face, "You are sha - dy, take that!"

Moderato.

MARIE.

Oh, you bad, wick - ed fiend! Go and get your tongue

cleaned, But my hands, I won't soil, Or your face I would

spoil. You're a - fraid now he knows what he has, I sup -

pose, What he lost, he de - plores; But as yet he's not yours. You're a

un poco rit.

f

Piu mosso.

nice cuck - oo in the nest; Found the mate that you liked the

a tempo.

rit.

best Was my hus - band! but then you're a la - dy! You cat! And I

rit.

ff

mf a tempo.

don't know a - bout a nerve, But if you get all you de - serve; You'll find

Allegro.

mud in the walks that are sha - dy! Take that!

Oh! dear me! what an aw - ful

Oh! dear me! what an aw - ful

PRINCIPALS and CHORUS.

Allegro.

ff

break. She is mad, or there's some mis - take, She should not, to her

break. She is mad, or there's some mis - take, She should not, to her

MAUDE.

You cat! Yes! you've gone just a bit too far, And, now,

MARIE.

You cat! And I don't know a-bout a nerve, But if

face, call a la - dy, "You cat!" And her face if she'd like to smack; She might

face, call a la - dy, "You cat!" And her face if she'd like to smack; She might

I'll tell you what you are; You're a walk - er in ways that are

you get what you de - serve, You'll find mud in the walks that are

think it be - hind her back, But not say to her face "You are

think it be - hind her back, But not say to her face "You are

MAUDE.
sha - dy! Take that!"

MARIE.
sha - dy! Take that!"

CORKER.
Will some one tell me, what's all this a -

sha - dy! Take that!"

sha - dy! Take that!"

Mrs. YAGER.
Go on! dot schwi-per! Soak him vonce!

CORKER.
bout? _____

CAPTAIN.
I'll knock him

EUGENE.

Let go! Let go! Hold

CLARENCE.

I say!

CORKER.

Hold on!

LYONS.

Look out!

CAPTAIN.

out!

accel.

Mrs. YAGER.

Eugene goes to strike Captain, who ducks and the blow lands on Maude.

You get a - - - - -

EUGENE.

him! not me!

ff MAUDE. Moderato assai.

Ah!

MARIE.

Ah!

HILDA.

Ah!

Mrs. YAGER.

Ah!

EUGENE.

Ah!

CLARENCE.

Ah!

CORKER.

Ah!

LYONS.

Ah!

CAPTAIN.

Ah!

CHORUS.

Ah!

Ah!

Ah!

Moderato assai.

ff *pp*

pp I'm glad! It serves her right!

He struck her! He struck her!

He struck her! He struck her!

He struck her! He struck her!

He struck her! He struck her!

He struck her! He struck her!

He struck her! He struck her!

He struck her! He struck her!

pp

He struck her! He struck her!

He struck her! He struck her!

pp

I'm glad! it serves her

He struck her!

To Maude.

Ha, ha, ha, ha, ha, ha, ha, ha, It iss to laugh diss time at you! —

He struck her!

He struck her!

He struck her!

He struck her!

He struck her!

cresc.

To Lyons.

I'll mar-ry you to night! With

right!

struck her! He struck her!

struck her! He struck her!

struck her! He struck her!

struck her! He struck her!

struck her! He struck her!

pp

He struck her! He struck her!

pp

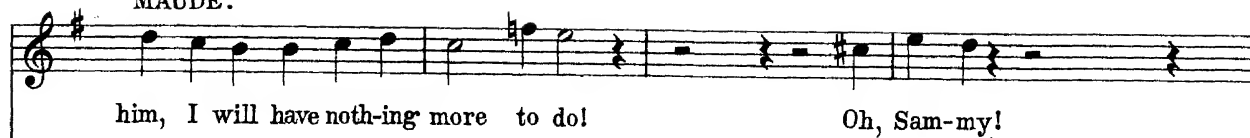
He struck her! He struck her!

pp

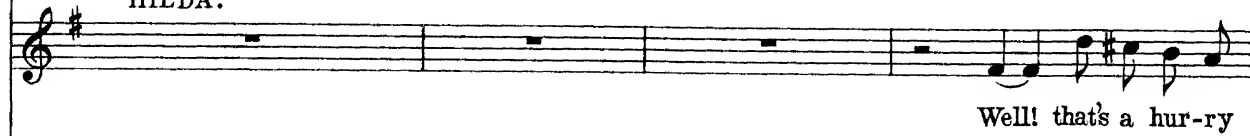
He struck her! He struck her!

p

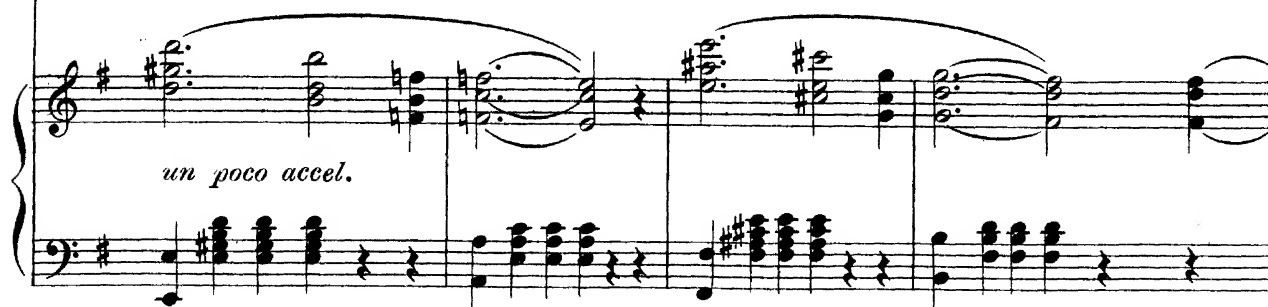
MAUDE.



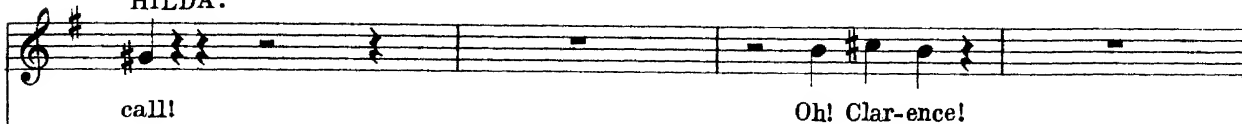
HILDA.



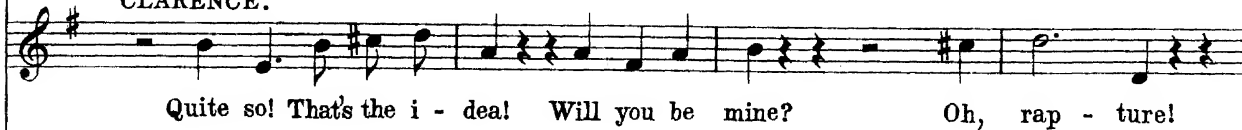
LYONS.



HILDA.



CLARENCE.



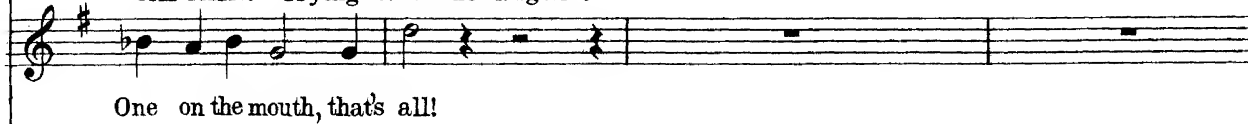
Mrs. YAGER.



CORKER.



CAPTAIN. Trying to strike Eugene.

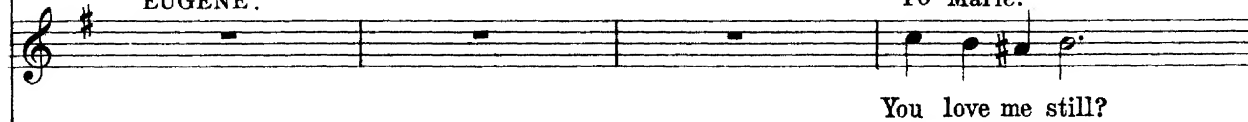


MARIE.

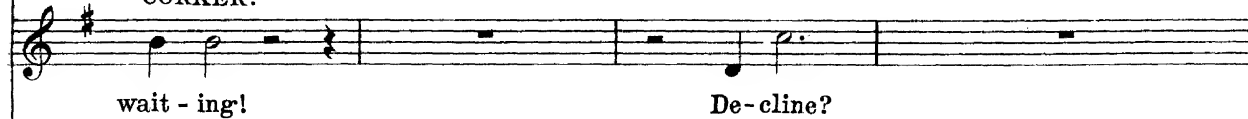


EUGENE.

To Marie.



CORKER.



MARIE.
did, and will! Nev-er

EUGENE.
Do we un-der-stand?

CORKER.
Then where do I come in? I don't!

CAPTAIN.
You're left! All right!

MARIE.
lie a - gain?

EUGENE.
I won't! It *was* for you, I wrote my song!—

Valse lento.
MAUDE.

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MARIE. Love - light! Beam - ing from your

HILDA. Love - light! Beam - ing from your

Mrs. YAGER. Love - light! Beam - ing from your

EUGENE. Love - light! Beam - ing from your

CLARENCE. Love - light! Love - light! Beam - ing from your

CORKER. Love - light! Beam - ing from your

LYONS. Love - light! Beam - ing from your

CAPTAIN. Love - light! Beam - ing from your

CHORUS. Love - light! Beam - ing from your

CHORUS. Love - light! Beam - ing from your

Valse lento.

ff

[illegible]

[illegible]

[illegible]

love! My love! Dear - est best di - vine!_____

love! My love! Dear - est best di - vine!_____

love! My love! Dear - est best di - vine!_____

love! My love! Dear - est best di - vine!_____

love! My love! Dear - est best di - vine!_____

love! My love! Dear - est best di - vine!_____

love! My love! Dear - est best di - vine!_____

love! My love! Dear - est best di - vine!_____

love! My love! Dear - est best di - vine!_____

love! My love! Dear - est best di - vine!_____

love! My love! Dear - est, best, di - vine!_____

love! My love! Dear - est, best, di - vine!_____

